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[September, 1898.]

The Musical Times.]



*Yours ever sincerely
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With this number are presented gratis Extra Supplements, consisting of a Chorus, entitled "The Challenge of Thor" ("King Olaf"), by Edward Elgar, and a Portrait of Mr. A. J. Hipkins, photographed (by Mr. William E. Gray, of Queen's Road, Bayswater) from an oil painting by Miss Edith Hipkins.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1898.

ALFRED JAMES HIPKINS.

Not the least interesting feature characterising the progress of music during the Victorian Era is that associated with the literature of the art. Admirable books, valuable dictionary and magazine articles, pamphlets, papers, &c., have been written by able men who, by devoting themselves to some definite branch of study, have become specialists in their own particular spheres of work. The name of one such expert, claiming particular recognition, is that of Mr. A. J. Hipkins, the greatest authority in this country—if not in the wide world—on the pianoforte and its precursors. "Ask Mr. Hipkins," is the natural reply to anyone seeking information on difficult matters connected with the domestic instrument and its forerunners. Moreover, it may safely be added that his knowledge of the subject is not

only encyclopædic, but absolutely reliable in everything appertaining to the history and construction of all keyboard instruments, and much more besides.

Alfred James Hipkins was born at Westminster, June 17, 1826. His earliest years were spent within sound of the Abbey bells. When his school period was over he wanted to be a painter, but his father demurred, thinking it would be better for him to learn to tune pianos so that he might have a dependable calling. The Fine Arts were therefore put aside on the understanding that they might be again considered when he was seventeen. Mr. Henry Fowler Broadwood took the boy into his factory at Westminster before he was fourteen. Therefore, Mr. Hipkins has served the great house of Broadwood for the remarkable period of fifty-eight years! Hitherto music had not been thought of except as a casual source of pleasure; but having the keyboard constantly under his hands, it followed as a matter of course that he should learn to play the pianoforte. At first he had no regular tuition, but with the aid of Cramer's Instruction Book he acquired the twenty-four major and minor scales. Early in 1841 he began a course of lessons with a Mr. Fentum, who kept a music shop in the Strand. Fentum also played the flute at the old Opera-house in the Haymarket, then still existing with a Pit and Fops Alley, and the Omnibus Box. At the end of three months young Hipkins accompanied Flautist Fentum in his solos and he took part in a pianoforte duet at one of his teacher's "at homes"; whereupon his lessons ceased. Thenceforward he was self-taught. Through Fentum, who was very kind to him, the boy went to the Opera, where he heard Rubini, Grisi, and Lablache in "Anna Bolena." To this day he remembers the exquisite cantilena of Rubini in the slow part of "Vivi tu," which, by an otherwise cold audience (as it seemed to him), was rapturously encored.

THE ABBEY AND EARLY STUDIES.

An important influence on his musical training surrounded him during the impressionable years from fourteen to eighteen. He regularly attended the two Sunday services at Westminster Abbey in the days of James Turle's organistship, whereby he became familiar with the noble Cathedral music of Gibbons and Purcell, "the brightest stars in the brilliant firmament of our national music of that period," to use his words. At the same time he persevered in his studies of Handel, and, a little later, Bach, which gave him a solid and lasting foundation.

In 1844 Mr. Hipkins began the study of the organ under the late Marcellus Higgs, with whom he remained for a year. There were no examinations in those days, and alphabetical appendages to organists' names were almost unknown. Following the custom of the period,

the young organist obtained his "testimonials," chiefly through playing Bach, from James Turle, J. B. Sale, George Sale, T. Forbes Walmisley, J. L. Brownsmith, and Henry Boys. Mr. Hipkins became assistant-organist to the last-named and Sunday-evening organist at St. Mark's, North Audley Street. But his serious views on organ playing were not appreciated by the congregation, and rather than adopt a lighter style that was uncongenial to him, he resigned at the end of six months. Thus ended his career as an organist. But he began to take an increased interest in Bach, which developed into a profound veneration of the Leipzig Cantor's music that will remain steadfast till life's journey is ended.

TUNING AND EQUAL TEMPERAMENT.

To return to the work-a-day life at Broadwood's factory. He soon acquired a knowledge of tuning. But finding no satisfaction in the attempts being made by tuners to relinquish what passed for the old Meantone system of tuning, Mr. Hipkins turned to an edition of Dr. Crotch's "Harmony" containing an Appendix which supplied an explanation of Equal Temperament. This gave him information which he soon turned to practical account. In 1844 he was transferred to the Great Pulteney Street warehouse, where he quietly persevered with his studies in Equal Temperament. Two years later Mr. Walter Broadwood, in studying practical tuning, observed the innovation; and, recognising the value of a system which had been but little used in this country up to that time, he set the young innovator of twenty summers to teach the tuners in the Great Pulteney Street showrooms and at the Horseferry Road factory. This was a task not free from difficulty, as in some instances young Hipkins had to instruct or re-teach those who had in the first instance taught him! From that time Equal Temperament was definitely established in the leading house of the English pianoforte trade. But some years passed before it came into general use, especially in organs, though the Exeter Hall organ, by Walker, was so tuned in 1848, when Costa became conductor of the Sacred Harmonic Society. All the English organs in the Great Exhibition of 1851 were unequally tuned. Mr. Hipkins acted as interpreter to Fétis during his visit to the musical instrument section of the great glass palace in Hyde Park. He well remembers the warm argument which took place between Fétis, who advocated Equal Temperament, and Mr. Henry Willis, who defended the unequal temperament of the great organ which brought him so much fame in the Exhibition. Mr. Hipkins's occupation as a practical tuner had, however, before this time ended. But, as we shall see, not theoretically.

PITCH.

In 1855 Mr. Hipkins began to collect tuning-forks to record pitch, the date of these forks

being known. Copies of three were sent to the French Commission in Paris, 1858, and also to the Society of Arts in the following year. In 1876 Mr. Greaves, the tuning-fork maker of Sheffield, introduced Mr. Hipkins to the late Alexander J. Ellis, who was then experimenting with Appun's Tonometer at South Kensington, as a means of determining vibration numbers. Ellis welcomed Mr. Hipkins as an authority he had hitherto been seeking on the subject of pitch; and from that time until Dr. Ellis's death, fourteen years later, they worked together. Dr. Ellis generously acknowledged over and over again the help he received from his colleague, in his "History of Musical Pitch" (1880), "Musical Scales of Various Nations" (1885), and the second edition of his translation of the great work of Helmholtz in the same year. Dr. Ellis took the warmest interest in Mr. Hipkins's lectures and publications. Moreover, he made him his literary executor, and bequeathed him all the materials that he had used in carrying out his musical-acoustic work. This collection Mr. Hipkins has recently handed over to the Royal Institution.

THE FRENCH PITCH.

The revived discussion on the vexed question of the adoption of the French pitch (*Le Diapason Normal*) in this country, which led to its acceptance as a standard of pitch at the Queen's Hall, and particularly by the Philharmonic Society, in 1896, caused Mr. Hipkins to be asked by the Society of Arts to read a paper on "Standards of Musical Pitch." This discourse was printed in the Society's Journal and a silver medal awarded him. Difficulties as to a mean performing pitch, and the fact that the Philharmonic Society had no standard of its own (or ever had one), prompted definite action in the matter. A sub-committee of the Directors was formed, including Mr. W. H. Cummings and Mr. Charles Gardner, which Mr. Hipkins was invited to join. The result was the adoption of a fork he had recommended in his Lecture, tuned to A 439 at a temperature of 68 degrees, instead of the normal A 435, adapted for 59 degrees Fahrenheit. The vibration number was verified by him, and large forks on resonance boxes, made by Messrs. Valentine and Carr, of Sheffield, were sent to the leading musical institutions, one being retained by the Society.

LITERARY AVOCATIONS.

Mr. Hipkins is not the only one who has drifted into the pleasant occupation of *cacoethes scribendi* by the force of circumstances. In 1861 his friend Ernst Pauer gave a course of historical performances, using a harpsichord for the due presentation of the old English Virginal composers. In the following year he decided to continue these performances with the addition of a written commentary, or analysis, combined with biographies of the composers, and occasional essays bearing on

the works performed. In order to carry out this scheme he enlisted Mr. Hipkins's collaboration, and their joint efforts were continued in further series during the years 1863 and 1867. As editor of these programmes Mr. Hipkins was brought into relation with Mr. (now Sir) George Grove. In one of Mr. Pauer's programme-books Sir George wrote an eloquent appreciation of Robert Schumann, which proved to be epoch-making as a fervent appeal for reconsideration and toleration of a composer at that time banned by the critics. This connection brought about a closer intimacy, with the result that when Sir George Grove, in 1874, laid the foundation of his famous "Dictionary of Music and Musicians," he persuaded Mr. Hipkins to join his staff of contributors. At the completion of this important work, in 1889, the Index revealed the fact that 134 articles and paragraphs bore the initials "A. J. H." As might naturally be supposed, the most important of these was the long article upon the Pianoforte.

Mr. Hipkins considered it to be his duty to vindicate the just claim made for the Italian Cristofori as the inventor of the pianoforte, and to prove that the German Schroeter had no valid grounds for being so regarded. The pianofortes in the palaces at Potsdam, acquired by Frederick the Great from the maker, Silbermann, had long been affirmed to be copied from Schroeter's invention, and with such confidence that it never occurred to anyone, even in Germany, to examine the instruments to prove the truth of this statement. Moreover, it was said that the official routine of these Royal palaces was opposed to such an examination. However true this might be, any difficulty was overcome by an introduction to the Crown Princess (now the Empress Frederick), obtained through Dean Stanley, whereby Mr. Hipkins was enabled to have the pianoforte described by Burney examined. A drawing was made of the action, which revealed the complete mechanism of Cristofori! This discovery of course appeared in "Grove." Subsequently, in 1881, armed with full powers from the Crown Princess to visit all the palaces in Berlin, Charlottenburg, and Potsdam, Mr. Hipkins went himself, and with most important results. He examined the three Silbermann grand pianofortes preserved in the respective music rooms of the three palaces at Potsdam; upon one of these, that in the Stadtschloss, there can be no doubt J. S. Bach played, the date being the 7th of April, 1747, according to information supplied to Sir George Grove by Thomas Carlyle. In all three instruments there is the same mechanical construction, that of Cristofori, adopted unaltered by Silbermann.

When Messrs. A. & C. Black invited Mr. Hipkins to write on the subject of the Pianoforte, in addition to other articles, in the ninth edition of the "Encyclopædia Britannica," he was glad of another channel for the publication of

the above important fact—a fact that made possible a continuous history of the pianoforte, instead of a mere string of disconnected anecdotes. Mr. Hipkins had the honour to be one of the hundred contributors to the "Encyclopædia Britannica" invited to dine at Christ's College, Cambridge, under the presidency of the then chief editor, the late Robertson Smith. It was on that occasion that Mr. Adam Black, in responding to the toast of the evening, mentioned the remarkable fact that the corrections of that great work had cost more than double the setting-up (in type) of the manuscript.

One thing leads to another. Messrs. Black regarded the Loan Collection of the Inventions Exhibition of 1885 (with which Mr. Hipkins had so much to do) as a fine opportunity for the production of a masterpiece in illustration. They engaged Mr. Hipkins to control the selection and write the book, and commissioned Mr. William Gibb, an artist of great merit, to undertake the illustrations of the treasures exhibited. And thus appeared "Musical Instruments, Historic, Rare, and Unique," published at seven (and fifteen) guineas, in January, 1888. This work remains unapproached of its kind.

Mr. Hipkins has written many reviews, more particularly of books dealing with musical ethnology or antiquity, in the *Athenæum*, *The Musical Times*, and elsewhere; also articles in the *Hobby Horse*, one of which, "On the music of the angels, as shown in paintings in the National Gallery," is worth reprinting. His latest book, published in 1896 (second edition, 1897), is No. 52 of Novello's Primers, entitled "A description and history of the Pianoforte and of the older keyboard stringed instruments." It is based upon the author's lectures. The first part of the Primer consists of the informal talks he gave to students of the Royal College of Music (of which Institution he is the Honorary Curator), who were desirous of knowing something about the inside of a pianoforte. The woodcuts, by his son, Mr. John Hipkins, are fine specimens of the neglected art of wood-engraving.

LECTURER.

As a lecturer on music Mr. Hipkins has attained well-merited distinction. He not only has always something interesting to say, but also the gift of expressing his thoughts in an interesting and lucid manner. His lecture on the construction of the Pianoforte, read before the Society of Arts in March, 1883, brought him the honour of another silver medal from the Society. This lecture was afterwards published by request, and with illustrations, in the *English Illustrated Magazine* for January, 1884. Reversing the practice of lecturers on music, Mr. Hipkins gives his entire attention to the musical illustrations, which he plays himself, and secures the aid of a friend to read his

discourses. Those who have thus assisted him by publicly reading his lectures have been Dr. A. J. Ellis, Sir George Grove, Sir Henry Trueman Wood, Mr. H. B. Wheatley, Mr. W. H. Cummings, Dr. Turpin, Mr. W. H. Hadow, and Professor Sedley Taylor. Mr. Hipkins has lectured at the Society of Arts, the Musical Association, The Royal College of Organists, the Incorporated Society of Musicians, the Royal College of Music, the Royal Academy of Music, and the Musical Clubs of Oxford and Cambridge. In 1891 he gave the Cantor Lectures (three) at the Society of Arts on "Musical Instruments of all kinds," which were subsequently published by the Society. Many of his other lectures have been issued in periodical publications and reprinted in America; they have also been translated into French and German, and, in part, into Italian.

Mr. Hipkins assisted Dr. Ellis in preparing his lecture on "The Musical Scales of various nations," now unfortunately out of print. Finding that musical scales were only to be accurately measured with tuning-forks, they examined the instruments of the Javanese musicians at the Aquarium, in 1882; the Japanese at Knightsbridge, in 1883; the Chinese at the Health Exhibition, in 1884, and the Siamese at the Inventions Exhibition, in 1885. The Highland Bagpipe scale, taken down from his friend Charles Keene, the famous *Punch* artist, was not the least interesting of these examples of non-harmonic scales. The result of these investigations was a paper entitled "Non-harmonic scales," printed in their joint names in the Proceedings of the Royal Society, 1884. This, by the way, is not Mr. Hipkins's only appearance before the first of our learned Societies, two papers by him, "Observations on the Harmonics (upper partial tones) of a Pianoforte string," having previously been contributed and printed in the Proceedings. Mr. Hipkins was admitted a Fellow of the Society of Antiquaries in 1886.

EXHIBITION EXPERIENCES.

The Great Exhibition of 1851 made the subject of this sketch, Mr. Hipkins, in a way, a public performer. Every Friday and Saturday he gave a recital in that bright and gay building upon Broadwood's pianoforte. He made a friend in the late Miss Sophy Horsley, the friend of Mendelssohn and other great musicians, who was attracted by hearing him play Chopin's "Andante Spianato," at that time unknown in this country, but which he had had the good fortune to learn from hearing the composer play it frequently. He also became acquainted with the late W. T. Best. Amongst the jurors he admired the intellectual look of Berlioz and the noble bearing of Thalberg. In 1883 the Prince of Wales, through Sir Philip Cunliffe Owen, requested Mr. Hipkins to undertake the formation of the Loan Collection section of the Inventions and Music

Exhibition, at South Kensington, of 1885. He became chairman of the sub-committee and rendered invaluable service in the successful carrying out of this most interesting feature. This great show, with Mr. Donaldson's Historic Rooms and the lovely pianofortes designed by Mr. Alma Tadema and the late Sir Edward Burne-Jones, formed a basis for the still larger and more wonderful Music and Drama Exhibition at Vienna in 1892, of the British section of which, at the request of the Duke of Edinburgh, Mr. Hipkins was one of the two honorary secretaries. In addition to the receipt of a gold medal for his important share in the Inventions Exhibition, he received special marks of favour from the Duke of Edinburgh for that at Vienna. Those who are familiar with Mr. Hipkins's expert knowledge, unique capabilities, and organising zeal will not be surprised to hear that he has been placed on the Musical Instrument Committee for the Paris Exhibition to be held in 1900, where, as heretofore, he will assuredly be the right man in the right place.

CLAVICHORD AND HARPSICHORD EXPERT.

Since the death of the late Carl Engel (in 1882) there is no one in England who knows more about the old keyboard instruments than Mr. Hipkins. Without Carl Engel it is quite possible that the clavichord would not have been resuscitated. He had four in his private collection, and they were kept in playable order. When Mr. Hipkins began his work on the "Dictionary of Music and Musicians," it was a question which keyboard instrument he would treat first. The clavichord was chosen. Carl Engel lent him his best instrument for two or three years, and the borrower had the pleasure of showing it to Hans von Bülow, Charles Hallé, and Madame Schumann, not one of whom had ever seen a clavichord before. Mr. Hipkins divined that the Fantasia Cromatica of J. S. Bach was composed for this instrument tuned in Equal Temperament, the chord of the minor ninth, on which this most beautiful composition and the fugue are based, being only endurable to the ear when so tuned. He had never previously studied the work on the pianoforte. He therefore began it on the clavichord, hoping from the suggestion of the instrument, the internal evidence in the composition, and the comparison of the oldest copies read by the light of Carl Philipp Emanuel Bach's "Versuch," to get at an interpretation that might have some claim to follow the composer's treatment, though, of course, unsupported by any traditions, of which none exist. The result has been that his interpretation of the work on the gentle clavichord has always been highly successful. He believes that this musical poem has met with an appreciation when played on the clavichord far exceeding that which it usually meets with when performed on the pianoforte.

"Both Fantasia and Fugue," he says, "are as clear as the stem, branch, and twig skeleton of a tree in winter"; few, if any, of those who have been privileged to hear Mr. Hipkins's skilful interpretation of this masterpiece will fail to endorse his opinion.

The harpsichord was already known. One had been used by Moscheles at his historical recitals in London, and one by Ernst Pauer. The veteran, Charles Salaman, had also shown its amenity to his own beautiful touch. Mr. Hipkins's particular concern was with figuration and the graces, and experimentally with the treatment of the two keyboards. These had not been elucidated, and, as in the instance of Scarlatti's overhand skips, had been misunderstood. To get at the root of the matter he went to Bach's Goldberg Variations, which show that the two keyboards, with nearly equal registration, can be ingeniously used with every variety of device. He played all the two-keyboard variations in his later lectures, with the *galantly* treated Aria, of course, and the Quodlibet. It is almost certain that they were never played on a harpsichord before in this country.

NOTABILITIES HE HAS MET.

During his long career Mr. Hipkins has met with many distinguished people in the world of music. He saw Mendelssohn conduct one of the performances of his "Elijah" at Exeter Hall, in 1847. In the following year the French Revolution drove Frédéric Chopin to this country, who, in the words of Mr. Hipkins, "was a pianist of the greatest charm and sweetest sorrow that ever touched a keyboard, and an improviser such as could be dreamed of only after hearing his beautiful compositions sympathetically played." At that time Chopin's works were scarcely known. Chorley was the only one of the London critics who appreciated him. But while Mr. J. W. Davison, the great critic of *The Times*, was not insensible to Chopin's extraordinary genius and personal attraction, he seems to have dreaded him as a dangerous rival to Mendelssohn. Davison, himself an attractive and fascinating man, used to say: "Hipkins is not a bad sort of fellow, but he *will* like Chopin!" The great critic, who habitually turned night into day, acknowledged that Chopin touched those whose temperaments were submissive to reverie. Mr. Hipkins was present when Chopin, attended by his devoted friend and pupil, Miss Stirling, played his recently composed but now popular waltzes in D flat and C sharp minor to Mr. Frederick Beale (of Cramer and Co.), the publisher of them in England. When Liszt, in 1886, called on Mr. Hipkins in Great Pulteney Street, he exclaimed: "I remember entering this room sixty years ago!" Then he spoke in French. His early familiarity with English revived when Mr. Hipkins met him at a dinner party at the Langham Hotel. He told an anecdote to the effect that his father

took him when a boy to a phrenologist and said: "He is a very stupid boy and will not apply himself to anything." The phrenologist, feeling the boy's head, said: "I don't think he is such a stupid boy—let him try music!"

In his early days Mr. Hipkins received much encouragement from Sterndale Bennett, whose playing he had frequent opportunities of hearing, making him his model as an interpreter of Beethoven and Mendelssohn. He first met Wagner during his visit to London in 1855. In 1877 he heard him bang a chord or two on the pianoforte—an instrument it would seem, from his correspondence with Liszt, that he could never do without, and yet never learned to play properly.

It is interesting to learn that Mr. Hipkins was one of the earliest disciples of Wagner in London. He became attached to the cult in 1866, not from admiration—that came later and is now a passion—but from the feeling that Wagner was being condemned in England unheard. A photographic group, taken in 1868, shows the few adherents Wagner then had in London. Karl Klindworth, then busy with the pianoforte score of the "Nibelungen Ring," and who had been playing extracts from it week by week to Walter Bache, Edward Dannreuther, Frits Hartvigson, the painter Kämpel, and "Hip," as his friends called the subject of this biographical sketch—these six enthusiasts form the friendly circle represented in the photograph. Except for Praeger, who fought alone, there was no one else to champion Wagner's cause.

The name of Rubinstein recalls a pleasant incident. When Mr. Hipkins read his paper on "The old clavier, or keyboard instruments," before the Musical Association, June 7, 1886, Rubinstein not only favoured the meeting by his presence, but insisted upon turning over the leaves of the music for the lecturer, who will never forget the extraordinary friendliness and kindness of the great pianist in rendering this humble service. Although Rubinstein was then fifty-five, he had never before seen or heard a clavichord!

HIS OLD-WORLD INSTRUMENTS.

An inspection of Mr. Hipkins's old instruments in his house at Kensington, under the guidance of their learned possessor, is of great interest. First, there is a double harpsichord by Jacob and Abraham Kirkman, A.D. 1773, which formerly belonged to Carl Engel. It is one of the finest specimens of its kind. To listen to its beautiful, rich, and varied tone, as Mr. Hipkins skilfully plays one piece after another, carries one back in imagination to those old-world days when the soul of music was tranquillity and simplicity. Then there is a clavichord, made about the middle of the last century, the gift of Carl Engel, to whom it also formerly belonged. Of special interest, on account of its having originally belonged to Handel, is a spinet by John Hitchcock, made

in the first years of the eighteenth century. Handel gave it to a friend of his named Leamon (or Lehmann), who settled at King's Lynn, or Downham Market, in Norfolk. Mr. Hipkins bought it from the descendants of this Leamon with documentary evidence as to its history, &c. A woodcut of it by Mr. John Hipkins appears in his father's "History of the Pianoforte" Primer.

The centre of attraction, by reason of its novelty and rarity, is a very fine Regal, the only known large Regal in this country, which Mr. Hipkins acquired at Innsbruck. The keys are of bird's-eye maple, and the instrument is arranged, *ab initio*, for the "short octave." There is an inscription written upon it, prompted by a great trouble which a former owner had evidently gone through, probably during the Thirty Years' War. The date of the inscription is 1629; but the instrument may be some years older, but not anterior to 1530, when the beating reed was introduced into the organ. It is no wonder that the late Sir Edward Burne-Jones was "much gone" on this old Regal. He is not the only one who has had similar feelings arising from an inspection of this treasure.

Amongst other valuables is a splendid lute of rare excellence and beauty which Carl Engel used to play, also a set of Northumbrian bagpipes bequeathed to Mr. Hipkins by his friend Charles Keene, of *Punch*, and the inimitable artist's stockhorn, very rare. And then there is a holograph letter from Beethoven to his friend Ferdinand Ries, in London. This interesting epistle, which relates to the great Pianoforte Sonata in B flat (Op. 106), appeared in *THE MUSICAL TIMES* for May, 1896.

AT HOME.

An afternoon set apart by Mr. and Mrs. Hipkins to receive their friends is in pleasant contrast to the conventional "At Home"—so-called. The warm welcome which each visitor receives is consonant with the simple home-life of host and hostess. While we are examining and listening to the old instruments, Mr. Henschel, with his big dog, drops in. He naturally gravitates towards the ancient Regal, and, sitting down thereat, he accompanies himself in some solemn strain; the deep tones of his fine voice blending perfectly with those of the old instrument, to the accompaniment of which many a monk has doubtless sung chant and psalm. Two sisters of the host's old friend, the late Walter Bache, are sympathetic listeners. And when the little company gather around the table for tea—not the "four o'clock" apology for that old-fashioned meal—an interesting addition to the friendly circle is no less a personage than Professor Karl Klindworth.

Intimate friends will bear ample testimony—if, indeed, such testimony be needed, even by casual observers—to the delightful charm of the

family life which characterises Mr. Hipkins' home. Mrs. Hipkins not only evinces a keen interest in the artistic pursuits of her husband and children, but shows it in a very practical way by blowing the bellows of the Regal with an expert skill worthy of "honours" in an examination! The exceptional gifts of their son, Mr. John Hipkins, in the art of wood-engraving have already been mentioned. Miss Edith Hipkins, their artist-daughter, has recently distinguished herself in the excellent portrait of her esteemed father, which was honoured with a place in this year's Exhibition of the Royal Academy. A photographic reproduction of this picture forms an appropriate supplement to this biographical sketch of her father. It represents Mr. Hipkins in the act of playing Bach's Goldberg variations on the double harpsichord.

In regard to the genial personality of the living original of this portrait, much might be said. The friendly grip of the hand, the kindly light in the eye, and the benevolent expression of the countenance are true indexes of the warm heart that beats within the breast of Alfred James Hipkins.

SOME RECOLLECTIONS.

III.

A MUSICAL TRAMP.

At the close of my first paper, "A Mainzer Class," I mentioned that Mr. James Watts carried on his Berkeley enterprise for some time after the discouraged majority of his pupils had abandoned him. In point of fact, he worked up two or three concerts, of a sort, and endeavoured, for further progress, to enrol under his banner the instrumentalists who formed the band at the Congregational Chapel. It is usual to assume the worst with regard to such performers. They are impartially credited with making dreadful noises and with being no less incompetent than conceited. Only the other day, a bishop of the Anglican Church took up his parable to this effect, enlarging with much unction upon past inefficiency and present skill. But sweeping statements are nearly always unjust, and, in this case, I can bear witness to the fact that there is a good deal to be said on the other side. When I first knew the chapel band which, as will presently be seen, Mr. Watts unskilfully wooed, it made very good music indeed. Among its members were the father and brother of Miss Tremearn, a Cornish violin "prodigy" of sufficient note in her day to play before the then youthful Queen Victoria. Both men were capital performers, judged by an amateur standard, and equal to them was a viola player named Sturge—a member of a musical family once well known in Bristol. The others being hardly less efficient, our Mainzer professor was quite right in trying to enlist the services of the entire company. Unhappily he went the

wrong way to work. Instead of negotiating the band into line, he curtly announced, at the beginning of his last season, that he "had vacancies" for such and such instruments, naming precisely the number and kind which the chapel band possessed. This procedure did not do at all. No response was vouchsafed by the proud instrumentalists, and the choral society—late the Mainzer class—went on to a speedy end.

The foregoing particulars offer occasion for some recollections of the curious prominence given to instrumental music in the valley of the lower Severn fifty years ago. I do not claim for that prominence that it was in any degree singular. Most likely the district which came under my notice had its counterpart everywhere in the rural West, but I can speak only of what I know, and assuredly it is true that the market towns and many of the villages between the Cotswolds and the river could boast of instrumentalists competent not only to the simple devotional music of church and chapel, but also to the more or less successful practice of far higher things. In Berkeley, for example, at a somewhat later time than that which I have chiefly in mind, the local players rose to the height of a concert wholly devoted to instrumental chamber music; the leading violin being held by him who now records the fact. A similar body answered for the art life of Thornbury, in which town some years of my youth were spent. The Thornburian musicians had two strings to their bow; playing once a week at the meetings of the choral society, and as often in their own practice of instrumental works. I suggest that the giving up of two evenings out of six is a fair proof of earnestness in the cause of music. In that band I played a viola, and can testify to the zest and spirit, to the single-minded devotion and self-sacrifice with which the rural musicians did their work. We were a typical company of the period; uniform in our love of music, motley in all things else. Social divisions and religious distinctions being ignored, the gentleman wielded a bow by the side of the hedge carpenter, the beer-shop keeper sat at the same desk with the church member, and the rigid Nonconformist rubbed elbows with the zealous supporters of Anglicanism. All points of difference were fused by the fire of music; when the art spoke clamouring voices hushed themselves, even though, as on one occasion, a furiously contested parliamentary election ran its embittered course.

The reader naturally wants to know what kind of music the Thornbury amateurs studied. In relation to the choral society, they shared the task imposed by selections from oratorios, chiefly those of Handel; as an independent body their energies were devoted to a collection of more or less antique works, largely inherited from predecessors who had played their way to dusty death and left the books behind. Printed

music was then excessively high in price—so high that, to a company of poor men, it was almost prohibitory. Yet somehow copies accumulated, and, in my time, there was a very fair choice. I can call to mind many of the compositions at which we laboured, among them an arrangement for strings, flute, and pianoforte of the Salomon Symphonies; Geminiani's arrangement of Corelli's Trios; the Sinfonias and other instrumental pieces of Sebastian Bach; and Overtures by Handel and Mozart. All these of course still live, but in the forties not a few works, since dead, had certain remains of vitality. Who, nowadays, ever hears Dr. Arne's once famous Overture to "Artaxerxes," or Kreitzel's "Lodoiska," or, for that matter, Mozart's Preludes to "La Clemenza di Tito" and "Idomeneo," with many another? Yet in the days of which I speak—days, as I look back upon them, full of keener delights and more joyous enthusiasms than any I have since known—these works were played so often that they remain in my memory almost to the last detail. May I suggest that such music-making was, all things considered, not bad for a town of a thousand inhabitants, before the great artistic resurrection of England began, and when for every hundred present opportunities of improvement in taste and skill there did not exist half-a-dozen. As regards the execution of the works named above, and others like them, the Thornbury musicians were not without guides. The leader, Mr. Pearce (organist of the parish church), was a well-read and intelligent chief, and the band included a gentleman, Mr. Player, whose means enabled him to gather experience of the best works and performances of the day. To him I confess myself largely indebted for many hints and no little of the encouragement after which aspiring youth hungers and thirsts.

The band met for practice in the Town Hall, an apartment which, as far as I remember, was rarely used for any other purpose. There on one occasion we had an interesting visitor. We were busy with the Overture to "Figaro," and had just reached its last chord, when, from out of the gloom at the far end of the hall came a voice saying, with a strong German accent: "Very good, gentlemen, but not quite fast enough; no, decidedly not fast enough!" The voice was followed by a form which sidled up into the light of the desk candles, and there stood, bowing low, hat in one hand, a violin case in the other. Our visitor was literally as well as figuratively down at heel. His garments were threadbare and dusty; his hat had seen its best days long ago, and his long streaming hair lay about his head in wild confusion. The mute appeal of the violin case sufficed for sympathy with this strange and unlooked-for figure, but our visitor did not rely upon that. With another bow, and a wave of his dilapidated head gear, he

broke into further speech: "Gentlemen, you will pardon me for intruding. Passing up the street I heard your music, and, as a musician myself, I was attracted. That is all. I am sure it is enough." "Of course," replied our leader, "and now that you are here, will you join us?" "Willingly; but, gentlemen, let me say that I am hungry, thirsty, and penniless. I had walked a long distance and am very weary." At this, every man in the band became a good Samaritan; the hat went round, and refreshment was promptly brought from a neighbouring inn. Meanwhile our guest informed us that he made his living, such as it was, by wandering from place to place, fiddle in hand, looking out for just such an opportunity as our meeting afforded, and supplying music, in a general way, wherever he found a desire for it. "Sometimes I am up," said the poor fellow, "but very often I am down," and then he addressed himself to the viands, of which, I distinctly remember, an exceedingly good and rapid account was given. Thus refreshed, our musical tramp took his instrument from its case and ran lightly over it with brilliant scales and arpeggios. We looked at each other with wide open eyes. "How is it," demanded Mr. Player, in a magisterial tone, "that a performer of your class is wandering about the country like a common vagabond?" The stroller made a deprecatory gesture: "I have been unfortunate, Sir. You will not ask further. It is my fate, and I do not complain." Of course there was nothing more to say on our side. "Come," cried the visitor, "let us go through 'Figaro' again, in the correct *tempo*, three minutes, you know, from start to finish." At this there was a laugh, but we followed our new leader with spirit if not exactitude, and reached home together, amid the compliments of the master, who presently said, "Now you shall hear what I can do." Then followed example after example of unaccompanied violin music all played, in our judgment, with as much distinction as accuracy. The man seemed to have the whole repertory of such pieces in his head, and as one followed another, while the artist, warming to his work, shook his long hair and swayed from side to side, we were held spell-bound. To me the performance was a revelation, and my memory has ever since preserved the player's face and figure. Long years after a visitor called at my house who almost tricked me into belief that the Thornbury tramp had re-appeared, in better clothes and with a more prosperous air. That visitor was the late Edward Remenyi.

The solos at last came to an end, but the soloist had yet something to do. Bowing once more, and making his curious deprecatory motion of the hand, he said: "If I have pleased you, gentlemen, and you think me worthy, give me a concert in this room." This took us rather aback, but, on second thoughts, seemed feasible enough, and, greatly

to our guest's delight, his request was granted. Bills and programmes were hastily printed; the local musicians went from house to house selling tickets, and on the eventful evening the Town Hall contained a good audience. What the band did towards filling out the programme on that occasion is of no consequence; what the soloist did was long remembered. The poor fellow, inspired by the prospect of many shillings, was in fine form, and the kindly folk covered him with applause. When all was over, a few ardent spirits lingered to see the last of the wanderer, who declared his intention of walking to Bristol that night. Fiddle case in hand, and the proceeds of the concert in his pocket, the mysterious one set out on his journey over twelve miles of darkness. We attended him to the outskirts of the town and, after leave-taking, watched the solitary figure till the gloom swallowed it up. Who the musician was, whence he came, and whither he went beyond Bristol, we never learned, nor did we ever see him again. I have always thought of him as the principal actor in some life-tragedy played on the stage with the curtain down. Perhaps it was as well not to go behind.

Reverting to the cultivation of instrumental music at the time and in the district to which reference has been made, I attribute much of it to the fact that there were very few organs in churches and chapels, and that where they failed it became almost a matter of principle to provide orchestral instruments. In some cases within my knowledge such instruments were church property and passed from hand to hand as one player succeeded another. So, while answering their primary purpose as regards public worship, they served to keep the sacred lamp of the art alight, and did most admirable service. When, in later years, organs became common and harmoniums spread over the land, the cult of orchestral instruments decayed, and even where, as at Thornbury, it held a strong position, hardly a vestige remained. Societies were broken up, and the work of generations was undone. Happily, I have lived to see a revival, and to know that on high days in the ecclesiastical year, organ and orchestra join forces "to the praise and glory of God."

JOSEPH BENNETT.

AMATEUR CRITICS.

THE musical critic is a sort of Ishmaelite, against whom all hands are raised. And, unhappily for him, when he makes a mistake—for he cannot always wait till he knows before he prophesies—his written words remain in evidence against him. Quite recently, Mr. Crowest has written a book about Verdi, and filled the greater part of it with cuttings from *The Times* and the *Athenæum*, to show how

hopelessly wrong Davison and Chorley were in their judgments of anyone who was not Mendelssohnian. In this particular instance, as it happens, the pains might have been spared, for it can scarcely be maintained that "Nabuco," or "Attila," or any other of the early Verdi operas, were not deserving of severe criticism, though it must be confessed that both these critics were more eager to discover faults than to discern promise. As it has been pointed out, Mr. Crowest's own critical powers may be looked upon with suspicion if he holds that even "Trovatore" still "makes a deep impression upon audiences."

Yes, it is easy enough to show up critics in the light of the clearer knowledge which time alone can give, and no doubt it affords every pettifogging composer some consolation to reflect that other great geniuses, from Beethoven to Wagner, have suffered in like manner from "those critics." But I wonder some of those critics do not carry the war into the enemies' camp, as they well might do. There is plenty of material, even though the "enemy" has not always written a book.

For professional musicians, when they pose as amateur critics, are not much better. Personally, I am convinced they are much worse, for all artists, using the word in its broadest sense, are almost necessarily self-centred, and find it difficult to judge impartially of methods other than their own. As Weber's son said, when extenuating his father's limited appreciation of Beethoven, "The more truly the tendency of any artist springs out of his own nature, the less he can admit the genuineness of any other's tendency; the less he can comprehend it. Genius cannot but be fanatical; its concessions can but be hypocrisy. Great artists, consequently, are the worst art-critics." One has only to recall the unguarded utterances of composers and painters, of vocalists and virtuosi, on each other, to realise this.

I once had occasion to make a collection of criticisms which time had falsified, and I was struck by the fact that the large majority were not by professional critics, but by composers and eminent executive artists. The most familiar instance is the praiser of the past, who, when his receptive faculties are deadened, is apt to see no good in what is new. Burney gives a good example of this in his "Present State of Music in France and Italy," when he records the pessimistic views of contemporary music entertained by one Rinaldo di Capua, "an old and excellent Neapolitan composer." Again, in Burney's memoirs, we have a glimpse of the old Doctor at a dinner party strenuously defending the composers of the day against the Handel-worshippers. His words will bear quotation, for, *mutatis mutandis*, they are as applicable to-day as they were in 1805:—

"Unacquainted . . . with the bigoted devotion to the exclusive merit of Handel that

I had to encounter, I got into a hot dispute. . . . The expression 'modern refinements' happened to escape me, which both my lord and his lady, with a tone of consummate contempt, repeated: 'Modern refinements, indeed!' 'Well then,' cried I, 'let us call them modern changes of style and taste; for what one party calls refinements the other, of course, constantly calls corruption and deterioration.' They were quite irritated at this; and we all three then went to it ding-dong! I made use of the same arguments that I have so often used in my musical writings—that ingenious men cannot have been idle during a century; and the language of sound is never stationary, any more than that of conversation and books. . . . And to say that these symphonies of Haydn, and the compositions of Mozart and Beethoven, have no merit because they are not like Handel, Corelli, and Geminiani . . . is supposing time to stand still."

Here we find Handel taken as the standard, but Dr. Burney might well have used as an argument a conversation he had with the composer Hasse and his wife, many years before, showing that even Handel was not entirely appreciated by his contemporaries. While admitting his powers as a melodist, Hasse "thought him too ambitious of displaying his talent of working parts and subjects, as well as too fond of noise, and Faustina" (his wife, the Italian *prima donna*) "added, that his cantilena was often rude."

Dear old Papa Haydn, one would have thought, was orthodoxy itself; but we are told that Kotzeluch and Kreibitz represented him to the Emperor Joseph II. as a mere mountebank, while he "was accused of trying to found a new school, though his compositions were at the same time condemned as for the most part hasty, trivial, and extravagant." Singers have always been ready to condemn music that was not exactly suited to their methods as "unvocal," and in Haydn's case Madame Mara is reported to have said, regarding the solos in the "Creation," "that she thought the voice an excellent accompaniment to the instruments." To think of "On mighty pens" spoken of in the same terms that one now hears employed concerning *Isolde's* "Liebestod"!

Mozart fared no better. His "Zauberflöte" was styled by the Italians "musica scelerata," without any melody; and the same Kotzeluch, the composer of operas, cantatas, and thirty symphonies, pronounced the "Don Giovanni" Overture "good, but full of faults"; and after hearing the full rehearsal of the "Zauberflöte" Prelude, is said to have exclaimed, "Ah, our good friend Mozart is trying to be learned this time!" Sarti, a composer of more than common repute in his time, was so incensed by the later quartets of Mozart that he took the trouble to write an "essame acustico fatto sopra due frammenti di Mozart." He expresses his disgust that "barbarians, without any sense of

hearing, should presume to think that they can compose music," and after pointing out mistakes "which could only be made by a clavier player, who can see no difference between D sharp and E flat," ends by styling the compositions "de la musique pour faire boucher ses oreilles." The passage is given at length in Jahn's biography.

Beethoven, of course, being a great original genius, fared rather badly at the hands of contemporary composers. Dionys Weber, director of the Prague Conservatoire, was careful to guard his pupils from the deleterious influence of Beethoven's music, and Schindler tells us that it was not till the "Eroica" was forty years old that it was executed for the first time at Prague. Moscheles, when a lad, came under his tuition, and reports his master as giving vent to these sentiments: "Who on earth is there, excepting Mozart, Clementi, and Bach? A pack of crazy, hare-brained fools, who turn the heads of our young people. Beethoven, clever as he is, writes a lot of hare-brained stuff, and leads pupils astray." What an exact parallel to this is afforded by our own Royal Academy of Music under Macfarren's sway! How one can picture dear old Sir George declaiming against Wagner, and vowing that he should never lead the young Academicians astray with his unorthodox progressions and his immoral valve-horns! But far greater men than Dionys Weber mistrusted Beethoven. His illustrious namesake, Carl Maria von Weber, wrote an article in the *Morgenblatt* in December, 1809, satirising the Fourth Symphony, a summary of which is given by Sir George Grove in his recent work on the Symphonies. It ends with "the last Vienna receipt for a Symphony" as follows: "First a slow movement full of short, disjointed, unconnected ideas, at the rate of three or four notes per quarter of an hour; then a mysterious roll of the drum and passage of the violas, seasoned with the proper quantity of pauses and *ritardandos*; and, to end all, a furious *Finale*, in which the only requisite is that there should be no ideas for the hearer to make out, but plenty of transitions from one key to another—on to the new note at once! never mind modulating!—above all things, throw rules to the winds, for they only hamper a genius." And when the Seventh Symphony appeared, Weber is reported to have said, after hearing it, that Beethoven was now ripe for the madhouse. Nor was he the only one to affect doubts as to Beethoven's sanity, for we all know how the "posthumous" quartets for years were commonly known as the "mad" quartets. Spohr, who was, for a composer, an uncommonly fair and open-minded critic of other men's music, could not altogether accept the C minor Symphony, now the most universally popular of all the nine. His criticism is interesting. "Though with many individual beauties," he writes in his autobiography, "it does not constitute a classical whole. For

instance, the introductory theme of the very first movement is wanting in that dignity which, according to my feeling, the commencement of a symphony should of necessity possess. Setting this aside, the sweet and easily comprehended theme certainly permits of being carried out very thematically, and is combined also by the composer with the other principal ideas of the first movement in an ingenious and effective manner. The slow movement in A flat is in part very fine, yet the same passages and modulations repeat themselves much too frequently, and although always with a richer ornamentation, become in the end wearisome. The *Scherzo* is highly original, and of real romantic colouring, but the *Trio*, with the noisy running bass, is to my taste much too rough. The concluding movement, with its unmeaning noise, is the least satisfactory, nevertheless the return to the *Scherzo* in this part is so happy an idea that the composer may be envied for it. Its effect is most captivating! But what a pity that this impression is so soon obliterated by the returning noise!" Though we may see with different eyes nowadays, this is at any rate a fair and legitimate criticism, and is rather refreshing to read now, when we are too much idolaters of Beethoven's genius to approach his works in a very critical or, in the strict sense of the word, appreciative spirit.

Generally speaking, Spohr was a staunch defender of Beethoven. When in Berlin, in 1804 or 1805, he played in one of the earlier quartets with Bernard Romberg, the famous violoncellist, who spoke very disparagingly of the music, saying, "My dear Spohr, how can you play such empty stuff (*harockes Zeug*) as that?" This is a characteristic attitude of the executive artist towards the creative genius, whose music does not always follow the idiom of the day, and is written more to express the composer's ideas than to show off the player's technique. Schindler tells us of Beethoven's Violin Concerto, that "the antagonists of the master found fault with the work as ungrateful; the violinists found it unplayable, being written in the high register of the instrument." Everyone knows the story of Handel's "Trionfo del Tempo," and how the famous violinist Corelli found the overture so difficult that, at his request, Handel wrote another more in the Italian style. Corelli was a modest, mild-mannered virtuoso, and remonstrated gently: "My dear Saxon, your music is in the French style, which I do not understand." How different a tone from that which one would hear the haughty members of, let us say, the London Philharmonic band adopt towards a young composer of twenty-three whose violin passages did not lie agreeably under their hands! Yes, I have heard violinists express their admiration for the march in the "Guillaume Tell" Overture simply on the ground of

affording an opportunity for a delightful piece of fiddling, just as I have heard a vocalist defend Rossini's "Stabat Mater" on the simple plea that it was agreeable and effective to sing. Madame Mara's opinion of Haydn's vocal music I have already quoted, and another illustration of the vocalist's personal limitations is to be found in Madame Catalani, who, we are told, "detested Mozart's music, which keeps the singer too much under the control of the orchestra and too strictly confined to time, which she is apt to violate." Chorus-singers, too, one continually finds judging an oratorio or cantata, not on its intrinsic merits, but according to the effectiveness and vocal character of the chorus-writing. Like Mrs. Poyser's chancicleer, who imagined that the sun rose to hear him crow, your executive artist is very apt to think that the composer's primary function is to give him a chance of showing off.

I have still plenty of illustrations of amateur criticisms on Beethoven. Cherubini, according to Mendelssohn (letter from Paris, February 21, 1832), said of Beethoven's later music, "ça me fait éternuer," an expression which is not very easily understood nowadays, for we are inclined to look upon the so-called "Posthumous" quartets as by no means to be sneezed at. Berlioz was, to put it mildly, an historian of the imaginative order; but he is probably not romancing when he reports Lesueur as saying, after a performance of the C minor Symphony, "Il ne faut pas faire de la musique comme celle-là!" To which Berlioz, who, according to his own account, was always ready with a brilliant repartee, replied, "Soyez tranquille, cher maître, on n'en fera pas beaucoup."

I have referred to the views of bandmen with regard to the technical side of the music they play. That there are limitations to their appreciation of its æsthetic side would appear from the reception the C minor Symphony of Beethoven and the great C major Symphony of Schubert met at the hands of the Philharmonic band. It is a story which has often been repeated how they jeered at the continuous triplets in the *Finale* of Schubert's work when Mendelssohn rehearsed it, and so irritated him that he withdrew not only it, but his own "Ruy Blas" Overture. They showed a penetration equal to that of their predecessors in 1814, when, as Sir George Grove tells, in his delightful book on the Beethoven Symphonies, they "received the opening [of the C minor] with much laughter, apparently thinking it was intended to be comic."

Weber, who, as we have seen, was so facetious concerning Beethoven's music, did not fare much better. Listen to this passage from Spohr's autobiography: "As up to that time I had no great idea of Weber's talent, I was naturally anxious to know 'Der Freischütz,' in order to account for the enthusiastic applause it had met with in the two capitals of Germany.

Better acquaintance with the opera certainly did not afford me a solution of the riddle of its enormous success, and I could only account for it by Weber's peculiar gift and capacity for writing for the masses." This want of appreciation is the stranger, since it was Spohr himself who was among the first musicians of eminence to accept Wagner, whose dramatic writing owes not a little to Weber. It is much less surprising that second-rate composers like Weigl and Gyrowetz considered the writings of Weber—with whom they coupled Beethoven and Schubert—"entangled and chaotic."

The fun becomes "fast and furious" when we come to Wagner, whose aims were ill understood by his immediate contemporaries. Now, when his triumph is so complete—perhaps almost too complete for his level-headed admirers—we can afford to laugh at the hard things that were said of him. It took a large mind to appreciate the extent of his aims, to judge his music and his drama as an inseparable whole, and one can easily understand how a mere grammarian like Hauptmann found the "Tannhäuser" Overture "utterly hateful, inconceivably clumsy, long, and tiresome." "How," he continues, "could so clever a man have written it? The artistic vocation of anyone capable of writing and publishing an overture like this seems to me very doubtful."

It is easy to be wise after the event, but one can hardly refrain from the comment that the critical vocation of anyone capable of writing stuff like this seems still more doubtful. Fétis was another Dryasdust who fell foul of the same overture. As Mr. Hadow has pointed out, he errs even in a matter of fact when he says, "Beyond a poor, ill-harmonised chorale tune, the object of which is to recall the style of the thirteenth century, there is not a single spark of melody in the whole production."

This want of melody is the commonplace reproach applied to all music that can boast of some originality. Mr. Hullah perceived this when he wrote of Rameau: "As a matter of course—for no musical inventor has escaped this—his music was pronounced altogether deficient in melody, which is often tantamount to saying that it does not abound with familiar and common-place passages." It is unfortunate that, with such unexceptionable views as these, Mr. Hullah was not able to take the beam out of his own eye when, a few years later, he found "Lohengrin" "dull," and delivered himself of the following unhappy prediction: "That works after the manner of 'Lohengrin,' which—accepting the word 'music' in the sense for some centuries past given to it—may be described as *operas without music*, should take any permanent hold on the human soul, is to us simply inconceivable."

One does not expect one genius to have much tolerance for another. I have already quoted what Weber's son said to this effect, and I think a passage from one of the late Dr.

Hueffer's essays deserves quotation. He says, "A great original creator is necessarily a man of very individual stamp, and one who is engrossed by his idea, and therefore little in sympathy with other individualities of an entirely different stamp and equally engrossed. Such an attitude of mind does not lead to largeness of view and catholicity of taste; and these two qualities are of course most essential to the critic."

Thus it is easy to understand the want of sympathy that existed between Wagner and Brahms, or for Schumann's imperfect appreciation of Wagner. Schumann was, however, for a genius, singularly broad-minded, and two successive letters to Mendelssohn show this in a very striking light. In October, 1845, he writes: "There is Wagner, who has just finished another opera ['Tannhäuser'], undoubtedly a clever fellow, full of crazy ideas, and bold to a degree. The aristocracy is still raving about 'Rienzi,' but I declare he cannot write or imagine four consecutive bars that are melodious, or even correct. . . . The music is not a shade better than 'Rienzi'; in fact, rather weaker and more strained." In the following month, however, he has changed his mind, and is not ashamed to say so. "Perhaps we shall soon have a talk about 'Tannhäuser.' I must retract a good deal of what I wrote to you after reading the score. On the stage everything is very different. I was quite impressed by some of it." And two months later he writes to Dorn: "I wish you could see 'Tannhäuser,' by Wagner. It contains much that is deep and original, and a great deal of it is a hundred times better than his former operas, though some of the music is certainly very trivial. In short, he may become of immense importance to the stage, and, as far as I know him, he has got the courage for it. I consider the technical part, the instrumentation, excellent, and it is all far more masterly than it used to be." Here is a criticism which, as regards both praise and blame, can hardly be gainsaid nowadays. Still, Schumann was the exception that proved the rule. It would be absurd to contend that creative and executive musicians are unable to form a just appreciation of their contemporaries, and still more absurd to attribute their want of appreciation to jealousy. But their view of the artistic horizon is necessarily a limited one. They pick out what accords with their idiosyncrasies and judge that fairly enough; but they are too much engrossed with their own standpoint to care to take up that of anyone else. Their view may be a just one as far as it goes, but, from the nature of things, it must be more or less exclusive. And I certainly do not think that the thorny path of musical criticism would be made any smoother if the critics' places were usurped by the eminent composers and executants of the day.

HERBERT THOMPSON.

FROM MY STUDY.

FOR desultory reading at this holiday time I have brought into the country all that was published of the *Musical Examiner*—a weekly journal which, born in November, 1842, had a brief but merry life of just over two years. The little sheet was financed and published by the firm of Wessel and Stapleton, then carrying on business in Frith Street, Soho Square, and edited, or, perhaps I should say, written and edited by James William Davison, who utilised its pages to make his first mark as a critic. At that time Davison was a composer and concert-giver, one of a band of young Englishmen—Sterndale Bennett, G. A. Macfarren, Loder, and others—who also composed and gave concerts, and were naturally jealous for the musical repute of their native land. In support of that repute generally, in aid of young musical England particularly, and in hope of doing some good to Wessel and Stapleton incidentally, the *Musical Examiner* was founded. For a fighting journal, no better editor could have been chosen than "J. W. D." He was just thirty years of age, impulsive in temperament, bold to the point of audacity, fluent of pen, and full of recondite lore with which he amused the knowing and confounded the witless. As a writer he, at that time, was intensely personal, no less as regards himself than with reference to others. He had innumerable love affairs—that is to say, a succession of idols commanded the homage of his heart, though they were not necessarily aware of it, and in looking through the periodicals edited by him nothing is easier than to trace the rise and fall of each charmer. In 1842 Davison worshipped Charlotte Dolby (afterwards Madame Sainton), and witness is borne to that fact by the *Musical Examiner* of August 19, 1843, which contains a rhapsodical leader beginning, "We are in the country," and going on to a heated invocation of a particular county: "Oh! fair and gentle B—shire [read Buckinghamshire], thou art our ladye-love among the counties of England. Were we poets, we could write sonnets to thee more glowing and full of worship than those with which Laura inspired Petrarca! Were we painters, we could pourtray thy various charms more cunningly than Rafaello described, unto an admiring world, the graces of his Fornarina. Were we musicians—or, rather, were we Handel, Mozart, Beethoven—we could, under the influence of thy presence, give birth to sounds more ravishing than all the freshest melody of *Acis*—all the passionate ecstasy of the *G minor*—all the gorgeous picturing of the *Pastoral*, in thy praise. Petrarca—Rafaello—Handel—Mozart—Beethoven never saw thee, Queen of Counties."

All this simply meant that Miss Dolby was spending her holiday in Buckinghamshire: "So beauteous art thou, B—shire, that a

lady-bird doth dwell in thee, whose face is as the moon in the splendor of its full beaming—whose voice is as the song of the brook—whose form is as the willow in its grace," &c. Of course the fair charmer's name is not mentioned, but I happen to know that she was the then young and beautiful contralto, and thereby hangs a tale. Not only was Davison always passionately in love, but G. A. Macfarren also, and these close friends made confidants of each other on the question of their amours. They even assisted each other; in this way, for example: It sometimes happened that they worshipped at a distance, and were glad even to see the house which contained the sum of all feminine perfections. This enjoyment was enhanced to each by the sympathetic presence of the other. Davison would accompany Macfarren on occasions when the future knight desired to contemplate the gleam of the candle on the window-blind of his inamorata's apartment, and Macfarren would go with Davison into Buckinghamshire on the chance of approaching near to the mansion which held Miss Dolby as a guest. On one such trip to the "Queen of Counties" the young men made bold to scale the park wall, creep to a spot commanding the house, and there lie down; Macfarren, who was not immediately concerned, proceeding to make a sketch, while Davison alternated adoring glances in the direction of his "lady-bird" with study of the "Pastoral" Symphony. The *Examiner* leader does not tell all this, though it hints at some part thereof, nor do we learn from the printed page that the interlopers were surprised by a gamekeeper, who not only commanded them to go but saw that they went. I have in my possession a pianoforte piece composed by Davison shortly afterwards, in which the whole adventure receives musical expression; the passage describing the advent of the keeper being unmistakable even if the composer had not drawn attention to it in a marginal note.

I have been enticed into the details foregoing by a desire to show the intensity of Davison's nature. As he was in love, so was he in war. I can conceive no more vehement combatant. Not one among his favourite Knights of the Round Table rode more joyously into a fray than did the editor of the *Musical Examiner*, or acquitted himself more doughtily when action was joined. The established critics found him a galling thorn in the flesh. Nowadays, critics, save for here and there an Ishmael, do not assail each other; they keep aloof, or form small cliques, each having no connection with the establishment over the way. But we are divided by many more years than was Davison from the time when it was the fashion to scarify, to pass under the harrow, men who dared to think that they could write anything worth reading. The enemies, real or imagined, of English

music had a bad time with the *Examiner*, especially the *Athenæum*, and more particularly that journal's musical critic, Henry Chorley. But the most merciless lashing was reserved for the late Charles Lewis Gruneison, who, being the critic of the *Morning Post*, was always styled Jenkins (name borrowed from *Punch*), till the editor, becoming bolder and more personal, preferred Greeneyeson. The quarrel arose, it seems, out of the fact that these mighty opposites took different sides on the occasion of an election to the Edinburgh Chair of Music; Davison favouring the cause of Sterndale Bennett, and Gruneison that of Dr. Gauntlett, neither of whom, by the way, carried off the prize. Whatever the first cause, no sooner did the *Post* use words derogatory to native art than Davison, writing in the *Musical World* as well as in the *Musical Examiner*, "went for" his offending colleague. "What are the opinions of such a writer worth?" he demanded in one paper, adding, in the other, "Jenkins . . . stands at the gates of Fame's temple to prevent the ingress of the artists of Great Britain, barking with trifold obstreperousness as they rashly present themselves before him." Again—the *Post* having girded at Moscheles—"The attack upon a great artist like Mr. Moscheles is another specimen of the 'blind-man's-buff' species of criticism which our friend Jenkins adopts. He must say something, and knowing nothing, he is naturally often at a loss to fix upon what that something is to be. This recalls to us a verse in an excellent song—

Old King Cole on his cheek had a mole,
So he called for his secretary,
And he bade him to look in a fortune-telling book,
And read him his destiny.
So the secretary said, when his fate he had read,
And cast his nativity,
That a mole on the face boded something would take place,
But not what that something might be.

And like the secretary poring over King Cole's nativity in a fortune-telling book, so is Jenkins listening to music in a concert-room—he knows he is listening to something, though not what that something may be." So on, and so on, till the stores of irony, sarcasm, and invective were exhausted; till, in the end, the two opponents made it up, and became better friends than ever. It is all poor thunder at this distance of time, the sort of thunder that comes through a phonograph; but it was real enough once, and serves, at any rate, as a warning now.

The *Musical Examiner* attacked the opera of the day not less boldly than it made onslaught on certain of the critics. We can only measure the audacity of the little paper by reading its remarks with full knowledge of the place which Italian opera held in the early forties. It was supreme, alike by public admiration of its works and by the enthusiasm with which its undoubtedly great artists were received. Davison tossed his gauntlet on the lyric stage. He said: "We should attend the

opera regularly twice a week, and report thereon, were any works performed worth the trouble of sitting out. But it is not in us to keep awake during the 'chef d'œuvres' (!) of Bellini and Donizetti, however well interpreted by the artists employed. We cannot endure their eternity of quadrille tunes, still less their noisy, scratchy instrumentation, and least of all their abominable carelessness of all dramatic propriety. To listen to a gentleman or lady, supposed to be in the agonies of death, shouting with preposterous mock gravity a morbid waltz tune is too much for our nerves. . . . We have endeavoured strenuously to retain our gravity during the last scenes of 'Lucia' and 'Lucrezia,' but the absurd want of all character in the music moves us to risibility in spite of efforts to the contrary." This criticism of Italian opera sounds very modern, but there were, proverbially, kings before Agamemnon. Modern-seeming, too, is the writer's protest against cuts and other interference with the original. In this connection "J. W. D." did not shrink from assailing Costa himself: "Not in one, two, or three, but in twenty instances at least does Signor Michael Costa, 'pupil of the great Tritto,' entirely mistake the times of the pieces. Moreover, he, the conductor, has either added himself, or authorised another to add, or at least allows to be played as added, a villainous noise of trombones, &c., in the overture ["Don Giovanni"], which would have made the great Mozart, had he heard it, turn a somersault. What infamously bad taste is there in this interpolation of cacophonous blasts of brass instruments—as much out of place and out of character as a dromedary at a tea-party. . . . We have really no patience with this spirit of improving the masterpieces of men of genius, who, being dead, have nothing to say in defence of their original intentions. . . . We never will consent to such impious intermeddling. It will be said that we are hard upon Signor Costa, 'pupil of the great Tritto.' No such thing; Signor Costa is a pupil worthy of his wonderfully unknown master. But why does not Signor Costa, if the 'great Tritto' have infused any music into him, make better use of the authority consigned to him? Flattered by the turgid rhodomontade of Jenkins, doubtless Signor Costa thinks himself a person of immense consequence, and so he enters the orchestra, and says 'Hush!' and flourishes a gilt baton, with gyrations of infinite diversity and grace, and fancies that he has done all that is required of him, and, looking upon himself as something beyond a Napoleon, goes to bed on a champagne supper. But we can tell Signor Costa that, as conductor of Her Majesty's Italian orchestra, at Her Majesty's very Italian Opera, he has other and more important duties to perform than the mere flourishing of a stick about his ears." Now see how this terrible scribe handles

the Italian artists. "The Italians avow that they cannot bear England or the English. . . . Poor things! They ought, indeed, to be well paid for the temporary endurance of such an atmosphere and such a population. It is dreadful to think of the sufferings they undergo. . . . Yes, reader, the Italian singers abuse and ridicule us—and take our money. Oh that we were but Italian singers!" The article from which the above extracts are taken called forth some protests, and the editor replied: "We are aware that in condemning the Italian singers we are arguing against the fashion of the day. But we are independent of its influence, and devote our poor talents to the good of art, and not to the interest of the animalcules floating in its atmosphere."

If I had only internal evidence to guide me, I should at once say that the editor of the *Musical Examiner* was a young man. But, like all others who begin with indiscriminate slashing, Davison sobered down as time went on and responsibility increased. Ultimately, it is curious to note, he became the champion of those he had earlier assailed, and swore by Rossini, Verdi, Costa, &c., as fervently as he had once sworn at them. Herein is a lesson for critical youth, which, however, none will heed. X.

Two volumes (LIV. and LV.) of the Dictionary of National Biography have been issued since we last noticed this invaluable work of reference. With the exception of Tallis, the names of musicians herein biographised are not of special importance. John Stanley, the blind organist, was a pluralist, as he held the appointment of St. Andrew's Church, Holborn, concurrently with that of the Temple Church. At the latter sanctuary, Handel was one of the forty or fifty organists who attended to hear their sightless brother play the outgoing voluntary. Although he was blind, Stanley was a good player at skittles, shovel-board, and billiards, and also of whist, using perforated cards. The "father of the oratorio" in Wales was the Rev. Edward Stephen, known as "Tanymarian," formerly pastor of a church at the euphonious-sounding place of Dwygyfylchi. His masterpiece was "The storm of Tiberias," an oratorio published in seven parts. Kitty Stephens was said to have had the sweetest soprano voice of her time—"full, rich, round, and lovely"—a natural manner, a simple style, disfigured by no affectation, which is a great deal more than can be said of some of the simpering warblers of the present day. When she was forty-three, Kitty married the Earl of Essex, an octogenarian widower. However, she only enjoyed one year of connubial bliss, and then, as Dowager Countess of Essex, entered upon her long widowhood of forty-three years. The genial Charles Edward Stephens was her nephew. The composer of "Ye spotted snakes" and "The cloud-capt towers," Richard John Samuel Stevens, naturally finds a place in this hall of distinguished folk. Stevens will best be remembered by his glees, but he was a Gresham Professor of Music, and succeeded John Stanley as organist of the Temple Church.

Two Irish musicians are here found in the persons of Sir John Stevenson (of whom Mr. J. S. Bumpus has written a very exhaustive monograph which is

not mentioned in the article) and Sir Robert Stewart. The latter, as Professor of Music at the University of Dublin, was the first to make a literary test compulsory for candidates seeking musical degrees. There is an appreciative notice of Alfred Stone, of Bristol, who did excellent work there. In 1873 he organised the first Bristol Musical Festival. His early death, at the age of thirty-eight, was deeply lamented; and, as a proof of how greatly he was appreciated, a memorial fund of £2,000 was raised on behalf of his widow and family. We must pass over the two Storaces (Anna and Stephen)—the latter of whom wrote the ditty "No Song, no Supper"—and only refer to the rather dry notice of Tallis, which lacks the personal element so essential to an adequate biography, though in justice to the writer it must be said that the known details of Tallis's life are very meagre. There is William Tansur, an old psalmist, who called himself "*musico theoricus*," and subsequently "psalmist, philo music and theology, and professor, corrector, and teacher of musick over fifty years"; also John Tavener and Edward Taylor. The latter was a Gresham Professor of Music, and as devoted a Spohrian as J. W. Davison was a Mendelssohnian. We miss the name of Elizabeth Stirling, probably the greatest English lady-organist, who did so much to make known the works of Bach in this country, even in her girlhood. Perhaps she may find a place in one of the Appendix volumes under her married name of Bridge. Without being a fanatical "Old Mortality," or, like old Sam Wesley, a devoted admirer of "Down among the dead men," we wish that the editor would insist upon his contributors supplying the place of burial in every case, unless it is absolutely impossible to discover where the interment took place. Although this monumental undertaking (*i.e.*, the Dictionary) is approaching the end of the alphabet, two supplementary volumes are already announced which will contain at least thirteen additional names of musicians.

THE announcement that the Monday Popular Concerts have practically ceased to exist causes more regret than surprise. It is, however, satisfactory to learn that seven of these are to be given week by week from February 13 to March 27, 1899, at all of which Dr. Joachim will appear. Moreover, the Saturday Popular Concerts, which, according to official information, are still well supported by amateurs, will be given as usual, beginning on October 29. Had the Monday Pops., as they are familiarly called, continued until February the 14th next, they would have completed an existence of forty years. We take this opportunity of giving some information in regard to their early history. As a matter of fact, they owe their origin to the Cattle Show! The connection between bullocks and Beethoven, fat pigs and string quartets, is not at first sight very obvious, but the connection can be traced as follows: St. James's Hall had been opened on March 25, 1858, and the proprietors, Messrs. Chappell and Co., were naturally anxious to make the best use of their fine new building. Therefore they announced "Three Popular Concerts" to be given on three consecutive evenings, December 7, 8, and 9, 1858, during the week of the Cattle Show, which, at that time, was held at the Baker Street Bazaar, the Agricultural Hall not then being in existence. These three concerts, in which Arabella Goddard, Alfredo Piatti, and Sims Reeves took part, were popular in the literal sense of the term—in fact, they were rather too popular for the leading critic, Mr. J. W. Davison,

who subsequently became one of the pillars, if not, indeed, the godfather of the institution as we now know it. This is how Mr. Davison bucolically expressed his feelings, or, in more cattle-show parlance, penned his critical opinion:—

ST. JAMES'S HALL.

These concerts, denominated "Popular," were given at the above hall on the evenings of Tuesday, Wednesday, and Thursday, ostensibly got up for the London public, but directly addressed to the visitors who flock to town at this period of the year, eager to behold certain unctuous beasts rolling their larded sides in stifling pens at the Bazaar, Baker Street. It is not always, however, that the lovers of fatted beefs and eyeless pigs are attracted by a musical programme, or moved by the concord of sweet sounds. Dearer to the ears of our cattle-surfeiting gentry are the low of herds, the bull's loud bellow, the neigh of the gelding, the grunt of the pig, the quack of the duck, the cackle of the goose, the bray of the donkey—the whole artillery of the farm-yard—than the finest symphony or the sweetest song. The crowds expected from Baker Street did not arrive, and so the great hall of St. James's was not as well filled as might have been anticipated. Certainly one great attraction was wanting the first night, in Mr. Sims Reeves, whose Newcastle influenza, still lingering about him, prevented him from attending. On Wednesday and Thursday, however, he was able to attend, when the hall was better filled.

The three concerts were of the slightest possible texture—such, indeed, as would have consorted better with entertainments given in remote suburban nooks, than in the splendid metropolitan hall. The programme exhibited a few eminent and several goodly names.

THE success attending these three "Cattle Show" concerts encouraged the promoters to give four more of a similar nature, in the announcement of which occurs the first use of the familiar designation Monday Popular Concerts. Here is the first sentence of the advertisement from the *Musical World* of December 25, 1858:—

ST. JAMES'S HALL.—MONDAY POPULAR CONCERTS.—In consequence of the great success of the late concerts, under the direction of Mr. Benedict, the entrepreneurs beg to announce that four more Popular Concerts will be given, in this magnificent hall, on the evenings of Mondays, January 3, 10, 17, and 24.

These four Monday Popular Concerts were also of a very miscellaneous nature. According to Mr. Davison, it seems that at the first concert the Swedish Minstrels "abandoned their picturesque, but somewhat too demonstrative costume, as they appeared for the first time in ordinary plain attire"; and that "there was a 'row' at the end of the second part, when Mr. Wilbye Cooper appeared to sing a song set down for Mr. Sims Reeves." But ultimately "Miss Arabella Goddard, with Signor Piatti, ascended the platform, and, despite the yells and shrieks which had driven Mr. Wilbye Cooper and the Swedish Minstrels from the orchestra, threw herself gallantly into the breach, and, in an instant, as if by touch of Armida's fairy wand, converted the cries of disapprobation into cheers of unbounded enthusiasm." As there appears to have been no further interruption during the evening, the duet "All's well" formed a fitting conclusion to the concert.

THEN came the great change in the character of the music performed at the Monday Popular Concerts. At one of those above referred to, Mr. J. W. Davison said to Mr. Arthur Chappell in St. James's Hall, "Why don't you make these concerts *classical*, and perform chamber music only?" The great

critic of *The Times* duly unfolded his plan, with the result that a new series of concerts was duly announced. Though the music to be performed was decidedly unpopular in character, no change was made in the name. The first of the regenerated "Monday Pops" took place at St. James's Hall on February 14, 1859, when the whole of the music performed was by Mendelssohn. The analytical programmes, at first without music-type illustrations, were written by Mr. Davison. The opening paragraph of his prefatorial note may be quoted:—

MONDAY POPULAR CONCERTS.
CLASSICAL SERIES.

In commencing a new series of entertainments (*sic*), the design of which may be understood by reference to the programme of this evening, the Directors of the Monday Popular Concerts wish to endow their undertaking with a more universal character than it has hitherto assumed. The advantages offered by St. James's Hall, and the resources placed at their disposal by the generous patronage they have experienced, will, it is confidently hoped, enable them to carry out their plans with success. So rapidly is the taste for pure and healthy music spreading through all classes of the community, that no enterprise of this kind can hope to prosper for any length of time, much less to attain a solid permanency, without taking this great social fact into consideration.

FIVE of the performers who took part in the opening concert (on February 14, 1859) of the classical series are still living. They are Herr Louis Ries (who only resigned his long-held post of second violin last season), Mr. C. W. Doyle, Signor Piatti, Dr. Edward J. Hopkins, and Mr. Santley, who sang "I'm a roamer." The two organ solos, played by Dr. Hopkins on Gray and Davison's one-manual instrument then in St. James's Hall, were the Prelude and Fugue in C minor (wrongly given in the programme as Op. 65, the *opus* number of the Sonatas) and the Fugue in B flat, from the "Magnificat of the evening service of the Protestant Church (Op. 69)." The various pieces were evidently chosen for the different performers, as Dr. Hopkins was asked to perform the Fourth Organ Sonata, which, of course, was impossible on a one-manual instrument; therefore, he was requested to play the Fugue from the Magnificat, probably because it was in the same key (B flat)! The one-composer programme, or half-programme, was continued nearly throughout the season, Mendelssohn being followed by Mozart, Haydn and Weber, Beethoven, Mozart again (at a concert given on Ash Wednesday), Beethoven twice again (both "by general desire"), and Bach and Handel, at which Mr. W. T. Best played four organ solos. After another Mendelssohn evening there followed a programme entirely devoted to native composers, who were represented instrumentally by G. A. Macfarren, G. F. Pinto, E. J. Loder, and Sterndale Bennett, the last-named by his charming Chamber Trio in A. Altogether fourteen concerts were given between February 14 and June 27, when the season closed. Thus we have attempted to trace the origin of the Monday Pops. The Saturday Popular Concerts were started on March 6, 1865. It is a matter of sincere congratulation that they are to be continued as heretofore. But we venture to express the hope that modern works will, from time to time, find a place in the repertory of these old established concerts, which recall many delightful memories.

THE fourth season of Mr. Robert Newman's Promenade Concerts was to commence at the Queen's Hall on the 27th ult. In a circular announcing the

concerts, Mr. Newman, in regard to the orchestra, says: "I am pleased to say that will be also still further improved, as I have had some very first-rate new blood to select from. Every member is now capable of performing as a soloist, and I intend giving them all an opportunity of exhibiting their skill." We sincerely hope that Mr. Newman will give due notice of a solo on the bass drum, even if the performer should be one of the old members of the band and not one of the "very first-rate new blood." But to be quite serious, we wish Mr. Newman all the success he deserves in providing good music by an efficient orchestra under so skilled a conductor as Mr. Henry J. Wood.

MR. JOHN B. LOTT, organist of Lichfield Cathedral, has kindly sent us the following hitherto unpublished letter of Mendelssohn's, the original of which has recently come into his possession. It is addressed to John Thomson, of Edinburgh, then a young man of twenty-three, who was about to visit Berlin. The letter was written on the day that Mendelssohn visited Holyrood "in the evening twilight," when, as he said, "I believe I found to-day in that old chapel the beginning of my Scotch Symphony." Moreover, it has special interest in that it must have been one of Mendelssohn's earliest attempts in epistolary English, his first visit to Great Britain (our Scotch readers will appreciate this designation) having been paid in the year 1829. We print the letter exactly as it stands in the original:—

Edinburgh,
30 July, 1829.

MY DEAR SIR,

Accept my best & sincere thanks for the delightful song of yours, you were so kind as to send me to-day. Every time when I shall play it, it will give me the greatest treat, both, for its musical value, and for renovating the recollections of the most happy hours, I passed with you & your friends in this town. I enclose some letters for Berlin; one to the director of the Academy, Prof. Zelter, another to my friend the great violin player, Mr. Ritz, and a third to my mother. Mr. Klingemann, who begs to present you his best compliments, has written the lines for Mdlle. Solmar, a most amiable & clever lady, whose acquaintance will give you at all events great pleasure. I regret sincerely, that the short time of my stay in Edinburgh, did not allow me, to give you more letters for other friends of mine; but as I asked my family to introduce you to every body whose acquaintance may be interesting & usefull to you, I hope notwithstanding you will be able to know a great part of our musical people at Berlin. I think you would better go first to my family, whose residence is "Leipziger Strasse No. 3," because they will give you the addresses for your other letters, and I hope you may be as well pleased, with my native town, as I am it with yours.

Believe me,

My Dear Sir,

Yours very truly,

F. MENDELSSOHN BARTOLDY.

John Thomson was the first Reid Professor of Music in the University of Edinburgh, which post he held for less than two years, from October, 1839, till his lamented death, on May 6, 1841, at the age of thirty-six. In a letter, dated the same day as the above, to his family at Berlin—which, by the way, was not his "native town"—Mendelssohn refers to Thomson in these terms: "He is very fond of music; I know a pretty trio of his and some local pieces, which please me very well (*ganz gut gefallen*)."

Professor Thomson's chief claim to distinction rests upon his having written the first analytical programme, at least in these Isles. The story has been fully told by Mr. J. S. Shedlock in *THE MUSICAL TIMES* of September and November, 1897, pp. 593 and 760.

AN unusually choice specimen of the Queen's English as it is "made in Germany" has been kindly forwarded to us by a correspondent. It loses none of its charm through being in the form of an advertisement. Here it is in all its unadorned whimsicalities:—

Now ready: in the three languages, english, french, and german. Julius Erich Kloss Twenty years of "Bayreuth." We seen a history of the tragedy in Bayreuth, in which the author in magnificent composition show us the different works of RICHARD WAGNER in the finest countenance.

On this historical part communicated a second port polemical, in which the talented author to ward off all the attacks towards Rich. Wagner and his greatest work Bayreuth.

This book is not a common guide, but a work, very warm written, it is to be prominent wide over the value of a work of occasion.

To have through all booksellers of the world. Sample copies will be send on receipt of remittance post-free.

A book that "is to be prominent wide over the value of a work of occasion" would seem to be a desirable addition to the treasures of one's library. There is, however, a certain tendency to ambiguity in "the different works of Richard Wagner in the finest countenance," but a different complexion might be placed thereupon by a perusal of this volume, "very warm written."

MORE than one story could be told of the music at weddings. On the occasion of the nuptials of an octogenarian bridegroom, after the organist had played over Gauntlett's familiar tune, which is also associated with another hymn, some of the naughty choristers started off singing "Brief life is here our portion." At another similar ceremony the bride was so late in arriving that one of the company declared that he could detect the strains of "Oh dear, what can the matter be?" ingeniously worked with those of "Alice, where art thou?" (Alice being the name of the fair bride) by the presiding organist. But the correspondent above referred to draws attention to a newspaper report of a recent marriage which spoke of "Lohengrin's and Mendelssohn's Wedding-Marches." Another description of a wedding supplies the grave information that "during the signing of the registers, the organist played the Burial Chorus from Lohengrin." Was this a rehearsed incident?

An instance of the difficulties which beset the path of the historian in matters biographical is furnished in the following incident. The writer of the article for the "Dictionary of National Biography" on the ill-fated Joseph Augustine Wade was anxious to obtain authentic information of his death. The various dictionaries give the date of his demise as July 15, 1845, and the place where he drew his last breath as the Strand, which proved to be quite correct. But, strangely enough, Wade's name is not to be found in the Indexes of Deaths at Somerset House. It should be added that a death very seldom escapes being registered, because of the difficulties that would arise in any attempt to bury the body without the certificate. "Try the Unknowns," suggested a courteous official at Somerset House; but no male "unknown" is indexed as having died in the Strand in the third quarter of 1845. (In looking down this long list of "unknowns," the thought arises—what terrible life-tragedies some of these entries must represent.) The case seemed to be getting hopeless. But further search at Somerset House, in the various registers themselves of those districts which include the thoroughfare of the Strand, ultimately

revealed the fact that the death is registered, but as Joseph Augustine *Ward*, instead of Wade! The information of Wade's death was supplied to the registrar by a woman living in one of the squalid courts near the Strand, who could not write her name! She was probably a genuine Sairey Gamp of a very *gintee* type, with the result that her articulation was on an equality with her illiteracy, hence the mistake—Ward for Wade. Thus died poor Wade—friendless and penniless. The actual cause of his death is registered as "inflammation of the brain," but the predisposing cause, alas! is not far to seek. His age is stated in the register as "44," which, if the statement can be relied upon, would make him to have been born in 1804—a little later date than is generally approximated. The place of Wade's burial is at present unknown. Can any of our readers supply the information? Has Mr. Algernon Ashton an entry of the name in his Burial Ledger, or Tombstone Journal?

M. PADEREWSKI contributes the following interesting remarks to the September number of Sandow's magazine, *Physical Culture*, on the subject of the association of pianoforte playing with muscular strength. The great pianist says:—

It is highly desirable that he who strives to attain the highest excellence as a performer on the pianoforte should have well-developed muscles, a sound nervous system, and, in fact, be in as good general health as possible. It might be thought that practice on the pianoforte in itself would bring about the necessary increase in muscular power and endurance. This, however, is not altogether the case, as, though undoubtedly playing does in some cases develop muscles by constant use, in other cases it has a distinctly deteriorative effect owing to the muscles being kept cramped and unused. The chief muscles actually used are those of the hand, the forearm, neck, small of the back, and the shoulders. The latter only come into play in striking heavy chords for which the hands and arms are considerably raised from the keys; in light playing the work is chiefly done from the wrists, and, of course, the forearm muscles which raise and lower the fingers.

It is not so much that greater strength of muscle will give greater power for the pianoforte, but rather that the fact of the muscles being in good condition will help the player to express his artistic talent without so much effort. To play for a great length of time is often very painful and distressing. The strain on the neck and shoulders—on the trapezius and deltoid muscles which govern the movements of the shoulders and arms—becomes at times almost unbearable, and you cannot expect a player to lose himself in his art, and to throw all his powers and feelings into his work, when every movement of his hands is provocative of discomfort, if not actual pain. Sometimes, indeed, a great amount of playing brings on a special form of complaint known as "pianist's cramp," which may so affect the muscles and nerves that the unfortunate artist, thus afflicted, finds his occupation gone.

I have frequently found that though, whilst playing, I have experienced no trouble from my muscles being overtaxed, afterwards the re-action has set in, and I have had no little exhaustion and weakness in the muscles of the shoulders and neck, and I have also suffered from severe neuralgic pains affecting the nerve which runs from the head and conveys impulses from the brain to the deltoid muscle. Weakness in the small of the back has also been by no means uncommon.

THE General Assembly of the Irish Presbyterian Church has recently given what is practically a final deliverance on the vexed question of organs. While "overtures" have long received full ecclesiastical recognition by the Irish Presbyterians in General Assembly assembled, the "kist o' whistles," to use the phraseology of the "land o' thistles," has hitherto

been under anathema. Henceforth, however, any congregation may go on its way rejoicing, without fear and trembling, organwards. As there are about 600 Presbyterian churches in Ireland at present organless, the future prospects of the organ builder in the Emerald Isle must be considered hopeful. But as this organ movement is yet "in the green," so to speak, it may be some time before organists find an El Dorado in Presbyterian Paddy-land.

THE qualification of "phenomenal," as applied to the German waiter, might appear, at first sight, to be somewhat paradoxical. It would seem to be justified, however, in the case of a particular member of that ubiquitous and highly respectable fraternity, whose exquisite tenor voice—we are informed in the columns of the *Flensburger Nachrichten*—lately attracted the attention and aroused the enthusiasm of Herr Erik Schmedes, of the Vienna Opera, during his brief sojourn at Fanøe, on the coast of Denmark. His admiration was communicated to other well-to-do visitors of the place, with the result that an ample subscription was at once forthcoming to provide for the adequate training of the possessor of so rare a gift.

THE "House of Repose for Musicians" at Milan, founded by Signor Verdi, is now almost finished. Situated in the Piazza Michelangelo Buonarrotti, outside the Porta Magenta, it is destined to house one hundred musicians—sixty men and forty women—during the remaining years of their lives. There is a central hall for meetings and concerts, two open terraces, an oratory, and an infirmary. Verdi desired that the house should not bear his name, but the Milan people already call it the "Casa Verdi." A recent issue of the *Gazzetta Musicale* (published by Messrs. Ricordi) contains some interesting views of the exterior of the new Home. The architect of this magnificent building, due to the munificent liberality of the veteran composer, is Signor Camillo Boito, brother of the composer of "Mefistofele."

DR. HANS RICHTER has had the very rare distinction of the Freedom of the City of Vienna conferred upon him, *honoris causa*, and the great conductor was "sworn in" as one of Vienna's most worthy "Bürger" on the 4th ult. Dr. Richter, it is scarcely necessary to add, is a native of Hungary. Musicians appear to be in special request just now with Austrian municipalities, to judge from the further and equally unusual occurrence of a member of the profession, Herr Rudolph Zöllner, having been recently elected mayor of the important and fashionable health resort of Baden, near Vienna. Herr Zöllner was for many years a member of the Imperial Opera orchestra, and is an excellent all-round musician, who ought to be particularly qualified to infuse "harmony" into the municipal councils.

MR. J. S. SHEDLOCK has been appointed musical critic of the *Athenæum* in succession to Mr. H. F. Frost, who, we much regret to learn, has resigned on account of ill-health. Mr. Shedlock brings to his new duties ripe scholarship, wide experience, and a keen critical faculty. We congratulate him.

WE hope to give a biographical sketch and special portrait of Mr. Edward Dannreuther in our October number. The incidents of Mr. Dannreuther's distinguished career are sure to be of a very interesting and varied nature.

FACTS, RUMOURS, AND REMARKS.

ALFREDO PIATTI is so modest of nature, such a hater of fuss and pother about himself, that the friends who resolved to mark their appreciation of his great worth as a man and artist had to do so with precaution. They managed the matter very well. The great cellist had, probably, not the smallest inkling of what was going on, and the receipt of a silver casket, a masterpiece of Georgian work, containing a beautifully illuminated address, was a surprise. Had he been consulted about the presentation, Mr. Piatto would, no doubt, have discouraged it. But as he was not, the gift must have pleased him by its testimony that his English admirers were neither unappreciative nor forgetful. Of this the terms of the address gave emphatic assurance. Inasmuch as the testimonial was not thrown open for public signature, no more than a few score names were appended. But these were of the best, comprising the *élite* of our amateurs and professionals, the Princess of Wales at their head. May Alfredo Piatto live long to treasure the English gift and to see in it a grateful reminder of half-a-century's work in the island of the North.

THE Berlin correspondent of the *Revue Internationale de Musique* notices the design of his neighbours to raise a monument to Richard Wagner. Remarking that the German capital is crowded with the statues of generals, most of whom owed their notoriety to defeats inflicted upon them by Napoleon, Mr. Marcel Rémy, the correspondent in question, quotes a sentence from the manifesto of the committee: "Germany has not only conquered on the bloody field of the art of war, but also in the garden, sown with flowers and bordered with laurels, of the Muses"; and goes on to ask: "Will they engrave on the pedestal the 'Ode to the German army before Paris,' or 'A Capitulation'?" That would only be logical."

MR. RÉMY contends that Berlin is not, in reality, a Wagnerian town. "Evidently, as a capital with two millions of inhabitants, it contains partisans of all shades, and consequently a strong representation of the friends and enlightened admirers of the great master. As to a sympathetic general movement, no. The Academy is almost hostile to Wagner—in any case, refractory; the middle classes, who love all music, enjoy the popular Wagner evenings of the Philharmonic; but the bourgeoisie and society prefer classical music—Beethoven, and his pseudo-heir, Brahms. The Opera makes, with the early scores of the master, receipts equal to those of the old repertory. But this proves nothing, or only shows that the old music is as popular as the new. The rare performances of the "Ring," which take place only in the season when a public of foreigners is available, should form the basis of a Wagnerian repertory if a Wagnerian movement existed. Wagner is played because the other German towns play him and there is always the pressure of the foreigners. But for this, his name would disappear from the bills. A disinterested taste for his music does not exist. These observations will make more comprehensible the non-success of the Musical Exhibition, the proceeds of which were destined for the Wagner monument." They may also help us to understand why the Germans keep aloof from Bayreuth, leaving it to be supported by the foreigner.

I HAVE received a second letter from Mr. T. King Holtham on the correct phrasing of classical music.

this being in reply to some remarks by Mr. Herbert Rowledge. After declaring himself a warm admirer of Mendelssohn, and a non-believer in his infallibility, Mr. Holtham goes on to say:

It may be news to Mr. Rowledge, but I have it as an undoubted fact, that Mendelssohn treated the third movement of the Second Sonata, the *Allegro Maestoso*, in *tempo rubato* throughout (the ascending scale passage in the right hand being treated to a very decided *rallentando*, with a pause on the top B flat each time the passage occurs, and a similar *rallentando* on the descending scale passage in the pedal part the twice it appears), though there is no indication of such treatment in the text. Where Mendelssohn required strictly *legato* playing without any phrasing whatever, he either omits the slurs altogether, places a slur over the whole passage, or uses the term "*sempre legato*."

CONTINUING, my correspondent says:—

But the whole question resolves itself into this: None have known better than the Great Masters the value of the art of phrasing, but were they as particular as they might have been in *correctly* indicating such phrasing in their works? I say no; and to back up my contention I should like to ask Mr. Rowledge to play the third movement and the opening of the fourth movement in the Fourth Sonata, phrased *exactly* as the slurs appear in the best known editions, and then say if this phrasing satisfies his requirements as a musician. If the slurs mean anything and are supposed to indicate the phrasing, then these two beautiful movements are, in my opinion, absolutely ruined and made grotesque by what I don't hesitate to call the false phrasing indicated.

Of course, the matter here discussed opens up the whole question of interpreting, whether as editor or performer, the works of great masters, and invites us to plough the sands of barren controversy. I myself have always fought for the integrity of composers' works, but never for the infallibility of copies, into which errors drift as naturally as into any other written or printed matter. Nor have I ever lost sight of the fact that the old composers were often careless, and showed quite touching confidence in the discretion of their interpreters when that course saved them trouble. It is in such cases that an editor or performer has the privilege of exercising his own judgment—a privilege absolutely unassailable. But much depends upon the way in which judgment is exercised. I hold that the reviser in such a case should do his work in a thoroughly conservative spirit, assuming the correctness of the text till investigation declares it to be erroneous, and requiring in every case evidence clear enough for the satisfaction of a reasonable and impartial mind. Unfortunately, too many editors import their own feeling and fancies into their work, and determine what seems to them right, rather than the intentions of the composer. Such persons are unfit for editorial work, and have been the cause of much trouble.

WONDERFUL to tell, the National Eisteddfod at Blaenau Festiniog resulted in a surplus of several hundred pounds, instead of the usual deficit. At Newport last year there was a heavy loss, and at Llandudno in 1896 much had to be made up by guarantors. Hence the surprise felt when Blaenau invited the Eisteddfod into the heart of the mountains was reasonable. How could such an out-of-the-way place succeed where Newport and Llandudno had failed? But the thing was done, and the secret of its doing lies in the thoroughly business qualities of the managers, who had not only the spirit of liberality, but also of prudence. I cannot remember an enterprise of the kind better managed, alike in

big things and small. The success was well won, and prospective committees, in view of a like task, might do worse than go to Blaenau for a lesson.

LOOKING back upon the five days' doings at Blaenau, I find my attention aroused by these things: first, the excellent voices and generally good singing of the solo vocal competitors; second, the curiously unequal work done by the choirs which entered for the great prizes, and the supreme merit of the winners; third, the ludicrous failure of the competitors who essayed a sight singing test of moderate difficulty; fourth, the grievous lack of contestants in the instrumental department, apart from the fair number which competed on the violin. Regarding the first point, I have only to say that alike as to voices and certain executive qualities, the Blaenau district seems as rich as it undoubtedly is in slates. One might find there the material for any number of good singers. On the second point, it is to be remarked that while the winning choir in the principal choral contest sang faultlessly, the performance in other cases showed grave defects, even in such an elementary matter as singing in tune. Nevertheless, false intonation is much less common in Wales than formerly. Conductors have learnt the lesson of restraint. The third point calls for question whether the conditions of Welsh popular training in music are sufficiently favourable to sight singing. The first care is to get a piece off by heart, and to practise incessantly with every eye fixed on the conductor. That may do for competitive purposes, but it is not the way to make good all-round singers. The failures in sight singing at Blaenau were simply laughable, although the contestants sang from tonic sol-fa copies. On the last point, I can do no more than regret that the progress of instrumental music in Wales is so slow; but it does progress, and that is something.

JOSEPH BENNETT.

A NEW FESTIVAL CONDUCTOR.

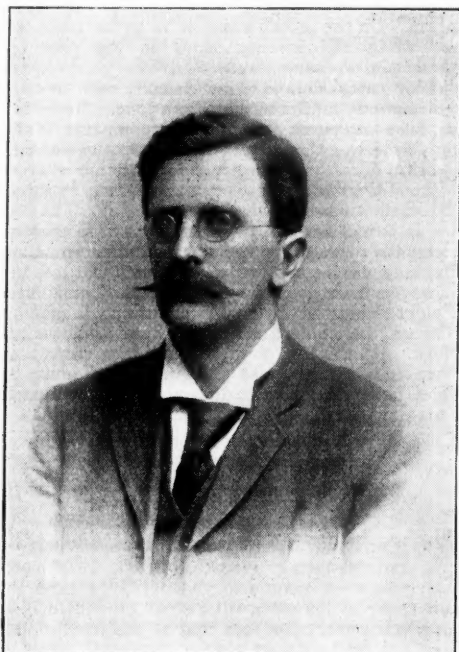
MR. A. HERBERT BREWER.

THE Cathedral organist has often been portrayed as a tradition-loving, groove-addicted, benevolent-looking old gentleman, who, day by day, pursues the even tenor of his ways with strict punctiliousness. But it is a remarkable fact that at the present time there are no less than twelve Cathedral organists who, we believe, are under thirty-five years of age—energetic young men who are full of enthusiastic zeal and hold progressive opinions on matters musical. One of their number is Mr. A. Herbert Brewer, the organist of Gloucester Cathedral, who, by virtue of his office, will, for the first time, be conductor of the Three Choirs Festival about to be held in the city on the banks of the Severn.

Alfred Herbert Brewer was born at Gloucester, June 21, 1865. As his boyhood was passed there he must have been familiar with the form of his most distinguished predecessor in the organistship, Dr. Samuel Sebastian Wesley. Before he was eleven years old Master Brewer became a chorister in the Cathedral of his native city, where he received his earliest instruction in music from Dr. S. S. Wesley's immediate successor, Dr. C. Harford Lloyd. One of his fellow pupils under Dr. Lloyd, at Gloucester, was George Robertson Sinclair, now organist of Hereford Cathedral and also a Festival conductor. After a choristership of four years' duration, Mr. Brewer was appointed organist of St. Catherine's Church, Gloucester, in April, 1881, which post he

exchanged, in the following November, for that of St. Mary de Crypt in the same city. For two years he was also assistant-organist at the Cathedral. When, in September, 1882, Dr. Lloyd left Gloucester and went to Oxford, his pupil accompanied him to the University city. He acted as assistant-organist at Christ Church Cathedral, and succeeded Sir Walter Parratt as organist of St. Giles's Church, Oxford.

Mr. Brewer gained the first open scholarship at the Royal College of Music in April, 1883, and was thus one of its first pupils. At the College he studied under Sir Walter Parratt, Sir Frederick Bridge, and Professor Stanford. He was elected organ scholar of Exeter College, Oxford, in the following December, and for some time he was president of the Oxford University Musical Club. Mr. Brewer's next appointment was to St. Michael's Church, Coventry, where he greatly improved the musical features of the services.



FROM A PHOTOGRAPH BY G. COLES, GLOUCESTER.

He also threw much energy into his work as conductor of the Coventry Musical Society, which he infused with new life. After six years' excellent work in Coventry, Mr. Brewer left the famous bicycle producing town in September, 1892, upon being appointed organist and choirmaster of Tonbridge School. Here, as at Coventry, he laboured with gratifying results, not only in regard to his teaching duties in the School, but as conductor of the Tonbridge Choral Society and also the School Choral and Orchestral Society.

His native city, however, had not lost sight of Herbert Brewer during his fourteen years' absence. In December, 1896, he was appointed organist of Gloucester Cathedral, where he had formerly been a chorister. This important appointment carries with it the conductorship of the Three Choirs Festivals once in three years. Mr. Brewer is also conductor of the Gloucester Choral Society, which numbers nearly 200 singing members, and of the Gloucester and Bristol Diocesan Choral Union. He took his degree of Bachelor in Music at the University of

Dublin in December last and became a Fellow of the Royal College of Organists in January, 1897.

Mr. Brewer has been a busy composer. His various published works include an operetta, "Rosamund," produced at Coventry, in September, 1897. An Evening Service in C for soprano solo, chorus, and orchestra, composed expressly for the Gloucester Festival of 1895; also three other Evening Services in A, F, and B flat, Te Deum and Jubilate in B flat, six part-songs, organ music, &c., all of which show a commendable earnestness of purpose and conscientious workmanship. For this year's Festival he has composed, by request, a setting of Psalm xcvi. for soprano and bass solos, chorus, and orchestra.

The many friends of Mr. Brewer in Oxford, Coventry, Tonbridge, and elsewhere, and more especially those in his native city, will wish him all success in his future career and especially in the arduous duties that will devolve upon him during the present month—duties to which he brings energy, enthusiasm, experience, and ability.

A NEW FESTIVAL COMPOSER.

MR. S. COLERIDGE-TAYLOR.

It is very seldom that a young composer under twenty-three years of age receives the distinction of being asked to compose a work for one of the Festivals. Some people speak of Mr. Coleridge-Taylor, who has thus been favoured, as a "coming man," while there are a few who make bold to say that he has arrived already. At all events, he has merited a very good claim to receive recognition in the columns of THE MUSICAL TIMES as a very gifted musician who has something to say, and, moreover, something worth saying.

Samuel Coleridge-Taylor was born in London on August 15, 1875. His father, a doctor of medicine, was a native of Sierra Leone, on the West coast of Africa, while his mother was an Englishwoman. "None of my people were at all musical from a serious point of view," Mr. Taylor informs us. He began to study music when he was six years old. The violin was his first love, his teacher being Mr. Joseph Beckwith, of Croydon. At the age of ten he became a chorister in St. George's Church, but he has been singing at St. Mary Magdalene Church, Croydon, for the last nine or ten years, where he now sings alto. In 1890, through the kindness of Mr. Herbert A. Walters, Mr. Taylor was enabled to enter the Royal College of Music as a student of the violin. He is now professor of the violin at the Croydon Conservatoire of Music and conductor of the string orchestra there.

But nature intended him for a composer. He instinctively felt it, and the desire literally burned within him. He determined to compete for a composition scholarship at the College, which he won in 1893. Then he applied himself almost exclusively to composition for the next four years, his studies being pursued under Professor Villiers Stanford. Like so many old pupils of the Royal College of Music, Mr. Taylor speaks in terms of warm appreciation of his *alma mater*.

Like Sir Arthur Sullivan, Mr. Taylor's first published composition is an anthem, a melodious and very vocal setting of the words "In Thee, O Lord, have I put my trust." This was published by Messrs. Novello in 1892, when its composer was only sixteen. Since then, however, he has advanced by leaps and bounds. In the intervening seven years his compositions have reached to Opus 33, many of

which have been published. Amongst his most important works are a Nonet for pianoforte, strings, and wind, played at a Royal College concert, July 5, 1894; a Symphony in A minor, conducted by Professor Stanford in St. James's Hall, on March 6, 1896, and subsequently by the composer at Liverpool; a Quintet for clarinet and strings in F sharp minor, introduced in Berlin by Dr. Joachim in 1897; a String Quartet in D minor, and a Morning and Evening Service. The foregoing are all unpublished. The published compositions include a Ballade in D minor for violin and orchestra; four waltzes for orchestra, one of which, we understand, was recently performed with much success before the Queen at Osborne by Her Majesty's private band; an operetta, "Dream Lovers"; three Humoresques for pianoforte; Hiawathan Sketches (three), Two Gipsy Movements, and Danse Nègre, for violin and

anybody else's music, such a case being, perhaps, without precedent in the history of our art. . . . His quick movements are full of tremendous vigour, strange rhythms, and a wild untrammelled gaiety suggestive of neither European nor Oriental influence. An altogether new element seems here introduced into our art, the further development of which we shall watch with the keenest interest. May the fates be kind to Mr. Taylor and give him the fullest opportunities for developing his quite exceptional talent."

One of Mr. Taylor's latest works is a setting of Longfellow's "Hiawatha's Wedding-Feast" for tenor solo, chorus, and orchestra, a fine specimen of his characteristic freshness which distinctly merits the attention of choral societies. The last production of his pen is a Ballade in A minor for orchestra, which he was asked to compose for the Gloucester Musical Festival to be held during the present month. Here is its vigorous opening in the composer's neat handwriting, reproduced in fac-simile, together with his signature:—

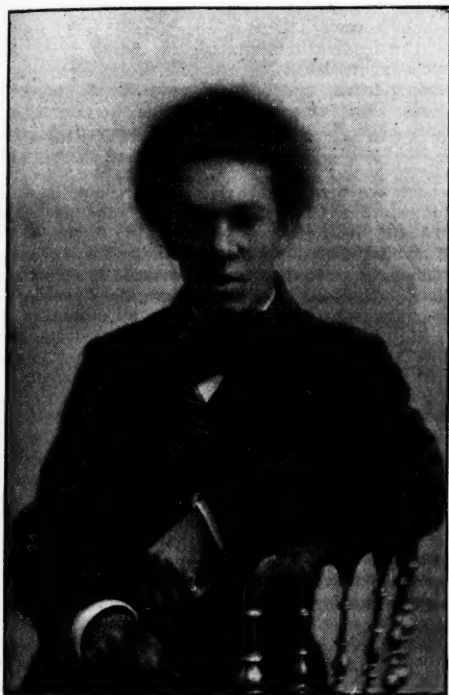


THE GLOUCESTER NOVELTIES.

My object in the following remarks is not criticism of the new works about to be produced at the Festival of the Three Choirs. That would be premature. I desire simply to describe, as far as possible in the time and space available, what the chosen composers have prepared for the occasion.

Mr. S. Coleridge-Taylor will be represented by an Orchestral Ballade in A minor (*Allegro energico*). The work fills twenty pages of the folio pianoforte score, and is distinctly homogeneous as to themes and treatment. Melodic ideas are not abundant, but the few are so elaborated and emphasised by repetition that they serve the purpose of the piece sufficiently well. The modern spirit is easily recognised, while it seems no less evident that a great deal depends upon the nature of the orchestration, which, judging by such indications as a pianoforte version can give, should be brilliant and effective. When I have had an opportunity of making acquaintance with the scoring there will be more to say. At present, I am as one who reads in the twilight.

Mr. A. H. Brewer, conductor of the Festival and organist of Gloucester Cathedral, has prepared for the grand opening service on Sunday, the 11th inst., a setting of Psalm xcvi., "O sing unto the Lord a new song." The music, which stands in seven numbers, all save two wholly or partly choral, is laid out for soli (soprano and bass), chorus, and orchestra. In general character it may be described as embodying to a large extent the restrained and dignified spirit shown in the works of our best Church composers. It exhibits also the contrapuntal forms in which those masters so consistently delighted. But Mr. Brewer is a young musician, and in composing his work he did not forget that it was destined to a place in a festive programme. Hence an



FROM A PHOTOGRAPH BY MESSRS. BENDER AND CO., CROYDON.

pianoforte; "In Memoriam" (three Rhapsodies for a low voice and pianoforte); a volume of "Southern Love Songs," and "African Romances" (seven songs), set to words by Mr. Paul Dunbar, the clever negro poet.

Mr. Coleridge-Taylor is a very rapid composer. Like Schubert, he transmits his thoughts to paper straight away with as much, and probably more ease than most people write an ordinary letter. His scores are no less models of neatness than originality. The tiny pin-head notes are in strong contrast to the large ideas they express. We cannot do better than conclude this brief notice of the young composer of three-and-twenty summers with a quotation from a competent critic on Mr. Taylor's remarkable powers as a productive musician. The following "appreciation" was written about a year ago, after hearing some of Mr. Taylor's early instrumental works. "Mr. Taylor, while still a student, reflects neither his teachers' nor

infusion, to a certain extent, of a lighter modern style. This, however, is in no case overdone. For all its occasional pliant grace and cheerful animation, there is not a flippant bar in the Psalm. The true, dignified note of Anglican Church music sounds throughout, and is as far from austerity as from a suggestion of the world worldly. Mr. Brewer begins (*Allegro moderato*, E flat) with a chorus covering the first two verses of the text. To this there is a short orchestral prelude, containing a theme used also in the *Coda* of the final number. The chorus opens with passages but slightly imitative, for the "voices" in succession, to a free and independent accompaniment. Free imitation (there are but few monophonic passages) is a characteristic of the entire number; the parts in their diversity, however, are one in loftiness of spirit and utterance. The second number (verses 3 and 4), set as a soprano solo in A flat (*Larghetto*), is one of those tender, quiet, devotional pieces which have ever been gracious to English ears, and by which Mendelssohn especially gained not a little of his popularity amongst us. There is not an atom of self-seeking in this solo. It suggests a composer modestly hidden behind his art, and content there, while his melody flows with the gentleness of a stream on level lands. A singer who feels can make much of this unambitious solo. The third number deals with verse 5, in the form of an exultant chorus (*Allegro moderato*, C major), opening with freely imitative passages, showing great breadth of style. In a second section, "Sing, rejoice, and give thanks," imitation is preserved, but here Mr. Brewer employs, and that with excellent effect, the old-fashioned "divisions," which composers in general now seem afraid to use. The effect of the rolling passages, taken up by part after part, is thoroughly appropriate and stimulative. A very broad and simply harmonised *ensemble* brings the number to a fitting climax. Verses 6 and 7, "Praise the Lord upon the harp," &c., is the most elaborate section of the Psalm, employing an orchestral introduction, soprano solo, and chorus. The Introduction is in 9-8 (*Andante*) and flows gently on with an easy, graceful motion, only once assuming a more energetic attitude. Presumably the scoring is for strings and wood-wind. The solo enters in the same rhythm; its broad phrases attended by passages from the prelude, emphasised, if appearances may be trusted, by harp chords. These characteristics are invariable throughout the section. Entry of the chorus brings a change, the *tempo* becoming *Allegro moderato*, and the key, C major. Here the solo soprano acts as prompter, setting phrases which the chorus takes up in full harmony. The expression is vigorous, as becomes the words, "With trumpets also and shawms," &c., and there is no attempt at anything beyond the simplest passages. No. 5, "Let the sea make a noise," appears as a bass solo (*Moderato*), beginning in F major and passing through various keys. It is of a declamatory character and gives a vigorous singer opportunity for considerable effect. The sixth number, "With righteousness shall He judge the world," a chorus in B flat (*Andante*), comes fittingly, in its brevity and quietness, between the bass solo and the *Finale*, both of which are energetic. It opens as an accompanied canon in the octave, smooth-flowing and expressive. This form is not continued throughout. The "Gloria" stands in two sections—an interesting *Largo* (E flat minor), preceded by a short and stately passage for orchestra, leading to a fugue (*Allegro moderato*, E flat) on the words, "world without end, Amen." This is admirably developed, but not at great length. The same words serve for a *Coda* to the entire work—a *Coda* of

much power, and one that fitly closes this hymn of pious gladness. Mr. Brewer is to be congratulated upon his achievement.

Another of the novelties is also a Psalm—the 86th—but Mr. Basil Harwood, its composer, has chosen to use the Latin text, and we are to recognise his work by the title, "Inclina, Domine." Why the Latin text, which is not the original any more than our own stately English version, I do not pretend to know; but, of course, Mr. Harwood was within his right. The Psalm is set in five numbers, for soprano solo, chorus, and orchestra, and marked by much liberality and exuberance in the use of means. The result is music of some difficulty, but whether the resources shown are in excess of the effect produced is a question better left till after the revelation made in performance. The opening chorus (*Lento*, B flat minor) has sections in four and five parts respectively, but the bulk of it is in double-chorus form. A theme, heavy and gloomy, to which, however, there is considerable relief, figures in the leading sections of the number, followed by a short *Maestoso*, *quasi-Recit.* in eight parts, leading to an extended *Allegro moderato* for double choir. This last division is by far the most important, being elaborated, alike in contrapuntal and in monophonic antiphonal passages, with very considerable skill and knowledge of effect. On the whole, the work opens well. The second number, "Miserere mei, Domine," takes the form of a soprano solo, followed by a brief chorus (*Lento*, E flat minor). Its rhythmic quality is determined by a liberal use of triplets, in both the voice part and the accompaniment. Of real and expressive melody there is little, and the effect of the song probably depends to a great extent upon the orchestration. The brief chorus (eight parts) is an example of quite simple part-writing, solid and impressive. Coming to the third number, "Non est similis," a very important four-part chorus (*Vivace*, E flat) arrests attention. The first section, preluded by an orchestral introduction chiefly based upon the leading theme, is in great part contrapuntal, varied by repetitions of a declamatory theme in unison of the male voices. Its design aims at impressiveness, and, I consider, hits the mark squarely and truly. The declamatory passage is a particularly happy thought—a rallying point, so to speak, for any interest that may be lagging or in danger of dispersal. A sustained chord of the dominant minor seventh closes the section. An eight-part fugue on two subjects forms the second division of the number, and gives satisfactory proof of ease and effect in handling elaborate contrapuntal resources. The composer here has no awkward moments. He is always master of his means. Judgment is shown, moreover, when, mid-way in the fugue, a new subject of a broad and striking character is stated and answered in four parts, and afterwards worked in with the earlier themes. The same subject opens the *Coda* and forms an excellent climax. A soprano solo and chorus, "Deduc me, Domine" (*Lento*, G major), forms the fourth number. Once or twice, choral passages break in upon the course of the solo, which ripples with triplets, and is quite engaging, as well as proof that Mr. Harwood can, if he likes, write a sustained melody. The chorus passages, as may be supposed, are in keeping with the character of the solo. Later, the melodic nature of the music is less insisted on, and the number ends with a double chorus, "Deus, iniquis surrexerunt" (*Allegro*, G minor), which becomes fugal (*Piu allegro*) on the words "et non proposerunt," &c., and runs a very bright and animated course. Eventually the solo returns with new matter (*Allegro moderato*) in its train, and so the number ends. In the final chorus, four parts, "Quoniam tu, Domine"

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(*Moderato con moto*, B flat), the music is essentially contrapuntal, though in free form; the leading theme, for example, being answered in inversion. It is not, I fear, the movement of highest interest in the work, but that point must be decided in performance. As a whole, the Psalm deserves close attention for various reasons, and places its composer more conspicuously before the public.

Sir Hubert Parry's contribution is a setting of an Ode by Robert Bridges, entitled "A Song of Darkness and Light." I do not find it stated that the poem has been expressly written for music, but that idea is favoured by its division into sections, each dealing with a definite and, as regards surroundings, contrasted theme. On the other hand, it is not supported by lines which are more fitted for deliberate and thoughtful reading than for musical expression. After invoking the "Power eternal," Mr. Bridges discourses upon the mystery of Nature, upon the terror of its destructive manifestations, the peace of its smile, the joy of toil, the beauty of art, the sweetness of compassionate tears, and the power and grandeur of faith. These are lofty themes. Though the poem is in sections, the music runs on without break. The wisdom of this I venture to doubt. With such subjects as the poet treats, and with music as closely reasoned as the verse, one is thankful for a moment of repose and a fresh start in renewed vigour of attention. The music is throughout eminently characteristic of the composer's method and manner. In outline and detail it is familiar to students of other works by the same indefatigable musician, whose prolific labours remind me of the brave doings of old. But while Sir Hubert Parry here tells us little about himself that we do not already know, his masterfulness invests even the familiar with fresh interest. We cannot choose but hear, though he relates no story such as that which, passing strange, held the Wedding Guest in thrall. There are reasons why even descriptive remarks upon the present work should be reserved till the light of a performance has shone upon it; but it is impossible not to see at a glance where the composer drives conviction home to mind and feeling. One such point appears in the "Terror" section, which is throughout remarkably vigorous, powerful, and impressive. It may be said that the beautiful music of the "Peace" section lacks piquancy, but it is beautiful nevertheless, and therefore to be prized in days almost barren of the highest musical good. Sir Hubert Parry touches the highest point, to my mind, in the "Tears" section. We are sometimes told of a vocalist that he has "tears in his voice." They are certainly to be found in these notes. The pathos and tenderness of the music are absolute, and absolute also in mastery of the emotions. The composer has done nothing more moving, nothing more demonstrative of the fact that he is one of the few true minstrels who can make us feel with them in their songs.

My space is exhausted, and the reader, doubtless, has had enough. I therefore reserve what more must needs be said for another opportunity, which, coming after performance, will be a better occasion.

JOSEPH BENNETT.

CHURCH MUSIC.

THE enterprising proprietors of the *Western Mail* have conducted, during the past month, a "hymn tune" competition. The words of typical hymns were set forth as subjects for the composers of tunes sent in for competition. The judgment pronounced upon the music thus subjected to inspection has been of a

twofold character. The readers of the journal have been supplied with coupons, whereby they could express, from time to time, their opinions upon the tunes as printed, and the musical editor of the paper has also passed judgment of a more critical character. This novel competition has not only been regarded with interest, but has brought forward some excellent specimens of the hymn tune genus. That these results have been attained is perhaps only natural, seeing the revival of hymn tune writing, the many collections of hymn tunes recently issued, the increased interest in music generally and especially in all forms of Church music.

Concerning the use of Kalliwoda's Mass in A in churches of the Roman Communion, an esteemed correspondent calls attention to an English adaptation now frequently used at All Saints', Margaret Street, and St. Paul's, Knightsbridge.

The recent report of the committee of the Church Orchestral Society gives gratifying evidence of good work gradually gaining deserved recognition. There are features of special interest in the Society's statement of the past year. For instance, we learn that the Society is now prepared to supply not only its own complete orchestra as a whole, but to send to the aid of Church authorities any required number of players, amateur or professional, as may be applied for. This resolution is well calculated to increase the usefulness, influence, and popularity of this excellent Association. The work of the Society will be further expedited by the forthcoming publication of a list of Church music available for orchestral use.

On the 3rd ult. another "Musical Service," consisting of popular hymns, vocal pieces, and organ solos, was given in St. David's Cathedral. Remote as this stately old church is from the busy tides of life, it has happily become, by the earnestness, energy, and good taste of the Cathedral authorities, including the enthusiastic and excellent organist, a musical centre of already no small account, and with every indication of great future usefulness.

An interesting and decidedly useful conference of the organists and choirmasters constituting the Salisbury Diocesan Choral Association was held in the Church House, Salisbury, on July 23, under the presidency of Precentor Carpenter. After a few words of welcome, the chairman introduced to the meeting Dr. Varley Roberts, organist of Magdalen College, Oxford, who had been invited to speak to them on the subject of choir-training. In the course of an interesting and practical address, Dr. Roberts said that boys with coarse and rough voices should be rejected, for a boy with a coarse voice and vulgar pronunciation would spoil a host. As to the importance of cultivating a boy's intelligence, he remarked that he had always found it well to take the advice of an old friend of his, who was a great teacher—never to ask a question which merely required "Yes" or "No" for an answer, but to try to draw a little speech or phrase from the student. Speaking of choirs as a whole, Dr. Roberts made some excellent observations on organ accompaniments. He said that many choirs were ruined by loud organ playing. He had heard some organists playing with almost every stop in their instrument out. If he had his way he would give such men only one stop to play on, and that would be the dulciana! A choir would never sing well if the organ were played as loudly as it could possibly be made to sound. Let the organ accompany the singing. There was no greater compliment which could be paid to an organist than to say to him, "Really I had to listen for the organ." He firmly believed that big organs were the ruin of choirs.

Dr. Roberts called special attention to the fact that, as a rule, choirs chanted much too fast. The words must always be distinctly articulated. The true aim of the choirmaster should be to train his choir to render the ordinary services well, and not to bother about anthems. Mr. C. F. South, organist of the Cathedral, proposed a vote of thanks to the organist of Magdalen College for the excellent advice he had given to those who were present—words of wisdom which deserved a larger audience than that assembled at Salisbury on that interesting occasion. The organists and choirmasters subsequently attended Evensong in the Cathedral, when Mr. South gave a short recital on Willis's fine organ. Precentor and Mrs. Carpenter afterwards entertained the visitors to tea at their residence in the Close. Might not the example of the Salisbury Association be followed with advantage?

Mr. J. Sewell will celebrate his "Jubilee" as organist of St. Leonard's Church, Bridgenorth, on Sunday, the 25th inst.

ORGAN MUSIC.

CONCERT-ROOM organs are still being multiplied, and such important additions to our chief music rooms and town halls are, indeed, to be welcomed. The new organ built by Messrs. E. F. Walcker and Co., of Ludwigsburg, Germany, and Berners Street, London, for the Central Hall, Corporation Street, Birmingham, is a matter of interest to lovers of the instrument. The admirable and well thought-out specification has been drawn up by Mr. C. W. Perkins, who will open the new three-manual instrument on the first of the present month. The well selected sounding stops number 35. It is important to note that of the 29 stops assigned to the manuals 17 are of 8 feet, yielding a large amount of variety at the unison pitch. This is a further evidence of a highly satisfactory development alluded to more than once in these columns. One can only regret, however, that so perfect a scheme should lack a stop of 32 feet range on the pedal organ of 6 stops. The harmonic scheme of no organ with 16 feet stops on the manuals can be considered fully satisfactory without a 32 feet register on the pedal. There are no less than 20 mechanical movements in the scheme of this notable instrument.

Of recent recitals, mention may be made of one by Dr. Ely, at Christ Church, Scarborough, which included Rheinberger's Suite in C minor for organ, violin, and violoncello, and Marche Religieuse (Saint-Saëns); another, given at St. Petroc's, Bodmin, by Mr. W. L. Twining, the scheme of which included Dr. A. L. Peace's "Sonata da camera," No. 2; by Mr. Frank Pulein, on the 4th ult., at Christ Church, Llanfairfechan, the scheme of which contained "Meditation" (Jackson) and "Idylle" (Dudley-Buck); by Mr. R. Sharpe, at St. Mary's, Southampton, with Boellmann's Suite Gothique as a prominent feature of a good programme; and a series given at Holy Trinity Church, Wensley, during the past month, by Messrs. Hugh M. Lawrence, W. Ellis, C. H. Kitson, and F. J. P. Drake, whose programmes included: Scherzo (W. S. Hoyte), Meditation and Toccata (E. d'Evry), Sonata, No. 4 (Rheinberger), Grand Chœur (Hollins), Toccata, Symphony, No. 5 (Widor), Andante (Benoist), and Bach's Fugue in D, a work not too often played.

During the past month Mr. Herbert C. Morris has given a series of weekly organ recitals, in St. David's Cathedral, with well-selected programmes. It is noteworthy that the collections are given to the Church Choir Excursion Fund; an arrangement creditable

to all concerned and deserving of imitation. The programme of Mr. A. A. Mackintosh's recital, with violin and vocal selections, at Godalming Parish Church, on the 16th ult., included Adagio in D, Otto Dienel; Romance in D flat, E. H. Lemare; and Fantasia in E minor, Silas.

Mendelssohn's recently published two organ pieces (posthumous) seem to be rapidly growing into favour. The Andante with variations in D was played by Mr. Seymour Dicker, at the Royal Albert Hall, on Sunday, the 21st ult., and by Dr. Thomas Ely, at Christ Church, Scarborough, on the 17th of last month. Mr. Dicker's programme also included the Finale from Tschaikowsky's Symphonie Pathétique, arranged by Mr. Charles Macpherson, and Sir Alexander Mackenzie's Benedictus, performed on the violin by Mr. Samuel Barker.

Mr. E. H. Lemare's interesting recitals at St. Margaret's, Westminster, re-commence on October 1, and will be continued on subsequent Saturdays.

REVIEWS.

Novello's Parish Choir Book. Nos. 358-360, 362-369.
[Novello and Company, Limited.]

This valuable series shows no falling off in utility or excellence. No. 358 consists of Sir Arthur Sullivan's stately hymn-tune "Bishopgarth," printed on a card, in which form it will doubtless prove acceptable. No. 359 is a re-issue of Edward Mammatt's setting of the Cantate Domino and Deus Misereatur, canticles which are unduly neglected in many churches. Choirmasters who do not already know this arrangement may be recommended to include it in their repertory. The Cantate comprises a duet for soprano and tenor, occupying a page, and also a short passage for bass solo. The Deus Misereatur is in four vocal parts throughout, but the last two verses are intended for a single or double quartet, which would provide effective contrast for the Gloria. "The Parish Hymn," written by the Rev. W. Cunliffe and composed by Sir George C. Martin, provides No. 360, and may be warmly recommended to the clergy, and seems to suggest a new field in which music can assist the cementing of Christian fellowship. Sir George Martin's simple strains have much in common with the nature of a chorale, and the well-known power which melody possesses to fix in the memory associated words can scarcely fail to impress Mr. Cunliffe's salutary lines. The same composer contributes No. 362, described as "a short festival Te Deum in A." This proves to be the setting specially written "for the thanksgiving services at St. Paul's Cathedral, in celebration of the sixtieth year of Her Majesty's reign," and it will therefore be sufficient to say that esteem for the work increases with more intimate acquaintance. A melodious and effective setting in D of the Magnificat and Nunc dimittis, by Boyton Smith, forms No. 363, and may be recommended to the attention of choirmasters whose forces are of limited abilities. The first verse of the Nunc dimittis may be sung as a solo by soprano or tenor, the other voices entering, but in unison, at the words "For mine eyes." The last verse might be sung as a quartet. The Gloria is differently set in each canticle, that of the latter terminating in a three-fold Amen. In 364 the Lord's Prayer has been simply but impressively harmonised in A, in four vocal parts, intended to be sung unaccompanied, by J. T. Field. No. 365, entitled "Let all our brethren join in one," is a stirring hymn for harvest thanksgiving, the words written by A. C. Ainger and the music composed by the late Sir Joseph Barnby. The hymn should be heard in many churches this autumn, for the lines are rational and hearty and the melody of the refrain has a ring and a swing that echo completely the genuine sentiment of the words. No. 366 provides an expressive setting, by C. H. Purday, of Newman's beautiful hymn "Lead, kindly Light." The music is well fitted for congregational use, and could easily

be sung unaccompanied even by those of little skill in choral singing. No. 367, the Magnificat and Nunc dimittis, has been set in what may be termed free chant form in E flat, by Boyton Smith. The organ simply doubles the four vocal parts, and unanimity in pronunciation of the words is secured by certain syllables being printed in italics. A paraphrase in G of the "Anima Christi" (prayer of St. Ignatius), set to music by William H. Stocks, provides No. 368, and will doubtless prove very acceptable. The music is written in four vocal parts and is in happy consonance with the devotional spirit of the text. No. 369 is Merbecke's "Office of the Holy Communion," harmonised by Sir John Stainer, and is an edition that may be warmly recommended to those to whom the widely known music appeals. The people's part is printed in the old notation on a four-line stave, but the harmonies are given in modern fashion and the words are printed between the two staves. The size in which it is issued will also be found convenient.

The Music-Dramas of Richard Wagner, and his Festival Theatre in Bayreuth. By Albert Lavignac, Professor of Harmony at the Paris Conservatoire. Translated by Esther Singleton. [Service and Paton.]

This work (its original French title is "Le Voyage Artistique à Bayreuth") may be confidently spoken of as one of the very best among the many popular descriptions of Wagner's works and aims and their result as exhibited at Bayreuth, now available. Its author, though an enthusiastic admirer of the *Meister*, is in no sense one of those blind worshippers whose ill-regulated zeal is responsible for so much of the hostility experienced by the Wagner cause. On the contrary, M. Lavignac is at particular pains to point out, in a section of his volume containing a classification of the various types of "admirers of Wagner," that "In order to be justified in boasting that we really and thoroughly understand Wagner we must be convinced that we understand (I say *understand* in the sense of *appreciating*—I do not say *admire*) everything which worthily preceded him in the evolution of the art. And he who pretends to understand *only* Wagner, who impudently rejects the works of our great contemporaries as unworthy of his attention, thinking that by so doing he confers upon himself a mark of high musical intelligence, proves only one thing, that he understands nothing whatever." In this thoroughly healthy spirit our author examines, analyzes, and describes the life of Wagner, the inception of the Bayreuth theatre, and the ideals there aimed at (not, alas! always realised), the plots and spiritual meaning of the dramas of "Tannhäuser," "Lohengrin," "Tristan," "Die Meistersinger," "Parsifal," and "Der Ring des Nibelungen," their musical structure, their interpretation, the inner life of Bayreuth at festival time, and so on. A number of illustrations, comprising views, portraits, and diagrams, nearly three hundred examples in music type of the "leading motives," together with exhaustive lists of these and the points at which they appear, lists of the characters and of the artists who have interpreted them at the Bayreuth theatre since its opening in 1876, and much miscellaneous historical, statistical, and biographical information connected with the subject are given, so that the volume forms a handy reference book, well deserving a place in the library of music-lovers. M. Lavignac has the happy knack of dealing with difficult subjects in an untechnical and chatty style, and his translator has been fairly successful in allowing his literary merits to be felt even in their English dress. The volume is well printed, but it sadly needs an index. This should be supplied in the next edition.

Novello's Octavo Anthems (Harvest). Nos. 599-603. [Novello and Company, Limited.]

The latest additions to this series of anthems, which so admirably maintains the high standard of English Church music, are five intended for harvest festivals, all of which may be warmly recommended to the attention of choir-masters at this season of the year. No. 599 is a setting, by the Rev. E. Vine Hall, of the first two verses of Psalm cvi, "O give thanks unto the Lord," and No. 381 of "Hymns Ancient and Modern." The compositions of the former

Precentor of Worcester Cathedral are well known in many parishes, and the present anthem is an excellent example of his skill in obtaining effective results by simple means. The music is jubilant and stirring, as it should be for such a festival; but the vocal part-writing could be sung correctly at sight by a choir of ordinary musical abilities. The setting contains no solos, but passages in unison for some of the voices are met with, which provide effective contrast to the otherwise prevailing four-part vocal harmony. No. 600, "There shall be an heap of corn," words arranged and written by Henry Knight, music by Ferris Tozer, will also present few difficulties to a fairly competent choir. It is chiefly written in four vocal parts, which are mostly doubled by the organ; but it contains a soprano solo that occupies a page of the score, and in the last section of the anthem the voices sing in unison, *Adagio*, against a bold organ accompaniment, with dignified and striking effect. The next anthem, No. 601, is entitled "Unto Thee, O God, do we give thanks," and has been composed by Bruce Steane. This also contains a soprano solo, but only of twelve bars' duration. The remainder of the work is written in four vocal parts, which are very bright, easy to read at sight, and grateful to sing. Triple measure chiefly prevails, and the organ part possesses considerable freedom, while at the same time it well supports the voices. No. 602, "Great is our Lord," composed by Myles B. Foster, is more contrapuntal in character, and comprises a tenor solo of some importance which extends over two pages. The anthem is a good specimen of its composer's earnest and finished style, and any difficulties which may be found in the chorus parts are calculated to increase the interest of well-trained singers. No. 603, "Sing unto the Lord," by Cuthbert Harris, is a remarkably spirited and vigorous composition, laid out for full choir throughout, and furnished with an organ accompaniment which considerably increases the effectiveness of the anthem. Although the music imperatively demands unanimity and vigour of attack, it is well within the abilities of average church choirs.

'Tis all but a dream at the best. Ballad. By Thomas Moore. Arranged by William Nicholl.

The Auld Fisher. Words by George Macdonald. Music by William Nicholl.

Mignonette. Poppies. Songs. Words by Florence Hoar. Music by Joseph Roedel.

[Robert Cocks and Co.]

As may be anticipated, the two first of the above songs, coming from the pen of so finished a singer, are admirably laid out for the voice, and the accompaniments, although very simple, form a satisfactory and artistic background to the vocal part. The words of "The Auld Fisherman" are somewhat depressing, but there is a ring of genuine pathos in the resignation of the worn-out toiler of the sea who looks forward to a place "Whaur the bairns com' hame, An' the wives they bide, An' God is the Father of a'!"

"Mignonette" and "Poppies" are Nos. 1 and 2 of a series entitled "Flower Songs," and are unpretentious but poetical little lyrics, in which pleasing fancy is allied to bright and genial music.

Cradle Song. Words and music by Maude Valérie White. *Sonnet.* Words by Mowbray Marras. Music by F. Paolo Tosti.

Dan Cupid and Doctor Reason. Words by A. Patchett Martin. Music by Guglielmo Lardelli.

[G. Ricordi and Co.]

MISS VALÉRIE WHITE'S "Cradle Song" is an excellent example of its class. The words express the joy of motherhood with playful but unaffected earnestness, and the music has the lift and simplicity in which the ideal baby is supposed to revel with crowing delight.

Signor Tosti has a style of his own, and it is much in evidence, with pleasing results, in the setting of Mr. Marras's Sonnet, the sentiment of which may be described as the male version of the damsel who "never told her love." The music is easy to sing and play, and the vocal part is laid out for a tenor voice, although, as it is obligingly issued in three keys, sentimental basses are not excluded.

"Dan Cupid and Doctor Reason" is a merry little ditty, the musical interest of which is considerably heightened by an ingenious and flowing accompaniment.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Birmingham Festival Choral Society's fifty-second annual report was presented to its members on July 27. The statement of accounts showed a loss of £40 6s. 4d. on last season's concerts. The scheme for next season will consist of three choral and three orchestral concerts, following the example of last season, the dates being October 15, November 10, December 1, 1898; January 26, February 23, and March 16, 1899, to which must be added the annual performance of "The Messiah" on Boxing night. The choral works decided upon are Berlioz's "Faust," Max Bruch's "The Lay of the Bell," Beethoven's "Mount of Olives," and Mendelssohn's "Hymn of Praise." The orchestral works will include Tchaikowsky's "Pathetic" Symphony, Mozart's "Jupiter," and Mendelssohn's "Italian" Symphonies. The choir will also take part at each orchestral concert.

The eighteenth annual meeting of the Midland Musical Society was held on July 28. The committee stated that a profit of £26 6s. 4d. had been made on the season's working. Mr. H. M. Stevenson was re-elected honorary conductor. The works to be produced this season are Mendelssohn's "Elijah" and "St. Paul," but the work for the third concert has not yet been decided upon. The annual performance of Gounod's "Redemption" will take place on Good Friday, as usual.

As far as I have been able to ascertain, the musical fixtures for the coming autumn and winter are likely to far exceed last season's eventful doings. The present scheme, in addition to the Festival Choral Society's programme, will also comprise a season of promenade concerts, popular oratorio performances for the masses, ballad, drawing-room, and chamber concerts, ten grand orchestral concerts to be given by Mr. George Halford, four orchestral concerts under Dr. Rowland Winn, and four popular subscription concerts under the Messrs. Harrison *regime*. To these must be added a number of popular Saturday night concerts, provided by well known local professors and musical *entrepreneurs*, concerts by the Birmingham Choral and Orchestral Association, under Mr. Joseph H. Adams's conductorship, and the concerts given by the Birmingham Choral Union, under Mr. Thomas Facer.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

It is now officially stated that, during the coming season, the Philharmonic Society will follow the lines recorded in these columns a month ago. The contrast of Verdi's "Stabat Mater" with Rossini's setting of the same hymn will be interesting, as both are included in the scheme, though it would have been more in accordance with the conventionalisms of chronology had the work of the Swan of Pesaro come first instead of last. Handel's "Israel in Egypt" will be welcome after the lapse of nearly twenty years, and Beethoven's "Ruins of Athens" and Cowen's "Water Lily" will prove acceptable to the subscribers, if only for the reason that both are compositions out of the beaten track which almost from time immemorial the premier Society has loved to follow.

It is a pity that, with a new conductor—and it would be difficult to find one more competent than Mr. F. H. Crossley—the Liverpool Musical Society is able to offer to its subscribers nothing more novel than "Elijah," "Messiah," and "The Redemption," all of which have been given on previous occasions by the same organisation. As all the works named are, however, well known to the choristers, exceptionally good performances will, therefore, be expected.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THERE is scarcely anything to record, worth speaking of, in matters musical at present. At the Opéra the familiar works on the repertory are being alternately given, pending the production of some new work. If rumour may be trusted, the next novelty to be brought out is an opera, "Lancelot," by M. Joncières, the librettists of

which, MM. Louis Gallet and Edouard Blau, have taken their subject from one of Tennyson's Idylls. At the Théâtre Lyrique the first performance in Paris took place, towards the end of July, of M. Spiro Samara's three-act opera "La Martyre." The composer, a native of Illyria, is a former pupil of Leo Délibes, but he really belongs to the modern Italian school. His score abounds in deliberate effects, manifestly intended to impress the audience, and they certainly succeed in doing so. The subject, moreover, with its alternately dramatic and comic situations (the librettist is Signor Luigi Illica), affords the composer every opportunity for varied treatment, and the reception accorded to the work by a numerous audience was a very favourable one. Mesdames Dhasty and Milliaud, MM. Martapoura and Henriot were excellent interpreters of the principal parts.

On July 24 we had the "Couronnement de la Muse," a species of popular musical festival introduced to the capital by the composer M. Charpentier, and in which the orchestra of the Conservatoire, the bands of the Garde Républicaine and of the 29th regiment of the Line, and the chorus of the Opéra and of the Opéra Comique assisted. The performances took place in the open air, in the Place de l'Hôtel de Ville, and in the presence of at least fifty thousand people. The music consisted entirely of compositions by the originator of the scheme.

The distribution of prizes took place in the customary manner last month at the Conservatoire. The Fine Arts Minister, in his address, expressed the hope that ere long a new habitation may be found for the great national Institution.

CHURCH MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

IN listening to Church choirs of various kinds, one is forced to admit that, speaking generally, we seem to have lost sight of some of the fundamental principles which underlie all sacred music. Taking the country as a whole, and bearing in mind all the divided phases of religious thought that exist and all the different conditions of climate, tradition, and ways of living, any great uniformity in Church music can hardly be expected. But we ought, as a people, to have and to maintain a few well established principles as to what Church music really is.

In one respect we are pretty much agreed. It is generally acknowledged that popular songs, operatic selections, and familiar pianoforte pieces should have no place in the Church.

In regard to the actual state of affairs, in the small towns throughout the Eastern States, Church music is practically limited to good hymn singing, with occasionally an anthem, sung by a voluntary choir. But in many parts of the country that unmixed evil, the quartet choir, is strongly in evidence; and it is no exaggeration to say that the performances of these people are little short of ludicrous. In Boston and New York the quartet choir is made up of highly paid soloists who sing music which distinctly belongs to the concert-room or the stage. In other words, the real purpose of Church music has, in this reprehensible manner, been entirely prostituted.

The number of boy choirs is increasing, and they are to be found in nearly all the large towns and cities; but a service which is well and devotionally sung is, unfortunately, comparatively rare. In New York two of our best known churches have services of a spectacular sort, which, however, leaves an impression on the worshipper far from devotional. The best services are at Trinity, Trinity Chapel, St. Agnes, and Calvary. Each is in keeping with its own surroundings, and nothing is done for mere display and effect. Professor Horatio Parker is organist and choirmaster at Trinity Church, Boston, where there is a choir of men and women which is quite in keeping with the traditions of the church whose history is so closely identified with Phillips Brooks. There are excellent boy choirs at St. Paul and The Advent, Boston, and here and there in the middle States really fine services may be heard. Whatever may be said about the shortcomings of New York in the matter of orchestral music, it is not to be denied that we have the best trainers of boy choirs and that their influence is far reaching and beneficial.

The general standard of efficiency has, on the whole, been gradually raised. In the neighbourhood of New York and many other large cities the best choirmasters go out to train other choirs, and so far as the Protestant Episcopal Church is concerned there are encouraging prospects of a better state of things in the future. But in churches of other denominations the outlook is not so encouraging. For instance, the hymnals which are used in such churches are often crudely edited and full of silly, trivial melodies which should have no place in church at all. Moreover, there is absolutely no uniformity in regard to the musical part of the service. It is difficult to say why the governing bodies of these various churches have hitherto done nothing at all effectual to remedy this want of uniformity. One thing, however, is certain, that in those churches where the congregations have an opportunity of hearing really good anthems they never fail to appreciate them.

No one who is unfamiliar with the general aspect of American conditions can have any idea of the obstacles in the way of the development of good Church music. First and foremost there is no binding law as to the form which the musical part of the service shall take. Choirmasters are unrestrained, and, as many of them have not been thoroughly educated in their profession, they are unable to make a suitable selection of anthems, &c. Again, singers are not easily secured, and from the general lack of discipline and devotion to the work for its own sake, it is very difficult to maintain a high standard in the music selected. The choir libraries are encumbered by a mass of cheap music, the compositions of men who are absolutely unqualified to write anything worthy of being sung in divine worship, and, moreover, publishers flood the country with books of trivial anthems at low prices.

But slowly and surely the leaven is working. Country choirmasters are enquiring for anthems by the best Church composers, and it is only a question of time when a real reform will be inaugurated. For, be it remembered, we are a music-loving nation. In witness, therefore, we may point to our crowded symphony concerts and operas, our almost universal custom of teaching children to play upon some instrument, and the serious attention which we devote to the important subject of singing in the public schools.

What we want is some concerted and well directed effort on the part of our leading men towards a general reform. Choirmasters everywhere, as well as the community at large, could easily be influenced; but whatever is attempted must be comprehensive and catholic enough to take in the whole people. For one has only to go a little below the surface of American life to find that, in spite of our seeming diversity, we are really one people drawing closer and closer in affinity as the years pass on, and thus evolving an American spirit which shall find its full expression in every phase of our existence—in Church music as in everything else that is noble, good, and true in our national life.

At the National Co-operative Festival, held at the Crystal Palace, on the 20th ult., music formed a prominent feature. As results of the adult choir contests, under Class A, Earl Grey's challenge shield was awarded to the Bradford Co-operative Society's Company. In Class B the marks assigned are respectively appended in the following order of merit, attained by each Co-operative Society named. Talke, 92, obtaining first prize of six guineas and the silver medal; Huddersfield, 82, obtaining second prize of three guineas and the bronze medal. Bedminster, 76; Woollaston, 72; Stratford (Essex), 70; Enfield, 68. The junior choir contest, adjudicated by Mr. A. L. Cowley, resulted as follows for the respective companies of Co-operative Societies: Portsea Island, 1, winning the silver challenge shield, presented by Mr. J. S. Curwen, the other competing Societies being awarded certificates in their respective orders of merit: Gravesend, 2; Talke, 3; Dover, 4; Stantonbury, 5; Bradford-on-Avon, 6; Cross Keys, 7. The musical contests also included "children's musical drill," which the companies from Brighton and Woolwich Co-operative Societies went through in excellent style, though awards in this department were not prescribed. The usual concert was given on the grand orchestra with customary success.

MR. GRANVILLE BANTOCK continues to give his excellent daily concerts at the New Brighton Tower. On the 26th ult. a special British concert was given, when the programme consisted of the following selections: Imperial March, Elgar; Festival Overture, Speer; Nocturne from "Romeo and Juliet," German; Orchestral scenes from "Endymion," Hinton; Gavotte, John E. West; Four Characteristic Waltzes, Coleridge-Taylor; and Overture, "In Praise of Scottish Poesie," Wallace. On the 28th ult. Rubinstein's "Ocean" Symphony was performed in its entirety—seven movements. Moreover, the daily programmes are admirably selected and much above the average of such entertainments at English watering-places in the holiday season.

A FOUR weeks' course of practice and study for students of music who wish to become orchestral conductors, trainers of church choirs and choral societies, class teachers of voice production, sight singing, harmony, counterpoint, orchestration, &c., has just been concluded in London at the Tonic Sol-fa College. In every branch the students, as well as studying, are practised in teaching. Under guidance they wield the baton before bands, choirs, and classes, give theory lessons, &c. The professors have included Dr. McNaught, Messrs. L. C. Venables, George Oakey, S. Filmer Rook, A. L. Cowley, W. H. Bonner, and W. T. Samuel; Mr. Curwen and Mr. Griffiths directing the proceedings. Students from England, Scotland, Wales, and Germany have attended.

INTERESTING recitals of Gluck's "Orfeo," in English, were given, on July 26 and 27, by the operatic class of the London Organ School, under the direction of Mr. Stapfowski. Miss May Coleman displayed a fine voice and good style in the music of *Orfeo*, Miss Amélie Molitor sang with excellent taste the part of *Eurydice*, and Miss Lowe did creditably in the small part of *Love*. The choral portions were well sung by other students of the School, and the accompaniments were played by a small string band, selected from the orchestral class, the performances reflecting much credit upon the conductor. Earlier in the month a highly creditable display was given by the elocution students, under the direction of Mr. Charles Fry.

AN interesting and little-known portrait of Chopin has been excellently reproduced in permanent photography by Mr. Augustin Rischgitz, The Studios, Linden Gardens, Bayswater. The original is a drawing from life by F. X. Winterhalter, dated "2 Mai, 1847," two years before the composer's death. It was given by Chopin to his friend and pupil Gutmann, by whom it was bequeathed to its present owner. This portrait is mentioned by Professor Niecks in his "Life of Chopin," Vol. II., p. 344.

DURING the recent annual meeting of the Allgemeiner Deutscher Musik-Verein, held at Mayence, an Association was formed for the protection of the rights of German composers in the performance of their works. Dr. Oscar von Hase, the chief of the firm of Breitkopf and Härtel, of Leipzig, has been appointed its president. A similar society has likewise been founded in Vienna, on the part of Austrian composers and publishers, and at Budapest, on the part of Hungary.

A "NATIONAL Convention of Music Teachers" is announced to be held in Edinburgh on the 15th, 16th, and 17th inst., under the presidency of Mr. J. Spencer Curwen. Mr. Hamish MacCunn will be the chairman at the opening meeting, to be held in the Music Classroom, Edinburgh University, on Thursday evening, the 15th, at 7 p.m. The hon. secretary is Mr. Thomas Watson, 160, Montgomery Street, Edinburgh.

THE following awards were made at the conclusion of the Midsummer Term of the Royal College of Music:—Council Exhibitions of £10 each: Lenora Sparkes and Agatha Macken (singing), Edith E. Stapley and Helen M. Egerton (violin), and Edward Mason (violinello). Council Exhibition of £15, in the junior department: Ethel M. Brigstock (pianoforte). London Musical Society's Prize (value £3 3s.) for singing: Muriel Foster (scholar).

A GARDEN party was given by Mr. J. E. Holloway, at his residence on Denmark Hill, to the members of the Denmark Hill Musical Society, on July 28, when a handsome marble

clock, with a suitable inscription, was presented to Dr. Warriner, the conductor of the Society, as a token of its appreciation. Mrs. Warriner was the recipient of a carriage clock on the same interesting occasion.

Two open Scholarships at the Royal Academy of Music—the Erard Centenary Pianoforte Scholarship and the Erard Centenary Harp Scholarship—will be competed for early in next month. The successful candidates will be entitled to receive three years' free tuition at the Royal Academy of Music. Particulars may be obtained of the secretary.

THE conductorship of the well known New York Male Choral Society "Liederkrantz" has been conferred upon Dr. Paul Klengel, the present musical director of the Leipzig Singakademie, in the room of Herr Heinrich Zöllner, who, on his part, has accepted an important appointment in Leipzig.

HER MAJESTY THE QUEEN has been graciously pleased to accept the dedication of Mr. Edward Elgar's new cantata "Caractacus," composed expressly for the forthcoming Leeds Musical Festival.

MESSRS. NICHOLSON AND COMPANY, organ builders, of Worcester, supplied the organ used at the Royal National Eisteddfod recently held at Blaenau Festiniog.

FOREIGN NOTES.

BERLIN.—The four hundredth performance of "Tannhäuser" was recorded at the Royal Opera on the 3rd ult. The noble work was first produced here on January 7, 1856, nearly eleven years after its original production at Dresden, and after its having already made the round of all the other important German theatres. According to the interesting statistical report just published, the number of performances during last year, at the Royal Opera, was 264; amongst these, Wagner was represented by 62, Mozart by 26, Weber by 9, and Beethoven (with his only opera) by 5 performances. Herr Kienzl's new tragicomic opera, "Don Quixote," is to be brought out in the course of next month as the first novelty of the season, with Frau Schumann-Heink and Herr Bullus in the principal parts.—A very active season is foreshadowed by the new operatic management of the West-end Theatre, where, amongst other works of peculiar interest, Haydn's "The Apothecary," Weber's "Sylvana," and Tschaiakowsky's "Eugène Onegin" are in course of being mounted. The first performance took place at this theatre, on the 1st ult., of a lyrical-drama, in four acts, entitled "Pergolesi," whereof Signor Tasca (whose opera "A Santa Lucia" was successfully produced in this capital some few years since) is the composer. The new work met with a very good reception.—The members of the University of Upsala Choral Society, under the directorship of Herr Ivar Hedenblad, recently paid a most successful visit to this capital, where their fresh voices and excellent training excited much admiration.—English friends of that gifted lady, Miss Marie Wurm, will be interested to learn that she has been appointed to the conductorship of the Ladies' Orchestral Society recently formed in the German capital.

BLANKENBERGHE.—Amongst the number of musical artists who are recruiting just now at this popular seaside resort are M. Gevaert, the director of the Brussels Conservatoire; Herr Edvard Lassen, the Weimar composer; and the pianists Emil Sauer and Franz Rummel. Herr Sauer, by the way, is furnishing up his repertory here with a view to his projected extensive concert tour in the United States in the late autumn; and for an hour or two, morning and evening, loungers on the Place de l'Eglise are treated to a gratuitous recital on the part of the celebrated virtuoso.

BRUSSELS.—The new season of opera at the Théâtre de la Monnaie, which was announced to open in the first week of the present month, promises to be one of considerable interest. Amongst first performances here will be included Wagner's "Das Rheingold" and Puccini's "La Bohème," while M. J. Blockx's "La Princesse d'Auberge," which met with such high favour last season at Antwerp, is likewise to be given for the first time in the Belgian capital. An interesting revival will be that of Weber's "Oberon"—a

work so seldom produced nowadays—and a series of performances is also promised of "Die Walküre," with Miss Brema in the part of *Brünnhilde*, the lady being a prime favourite with the public here.

BUENOS AYRES.—Leoncavallo's "I Medici" was produced for the first time here on July 29, by the Italian Opera Company, under Signor Mugnori's direction, and was very enthusiastically received. Frau von Ehrenstein and Signor Tamagno were in the principal parts, and the press organs speak in highly laudatory terms both of the work itself and its performance. Critics here, by the way, have a knack of expressing themselves in language at once picturesque and the reverse of veiled. Thus, after the recent production of a new operetta, "The jolly Marchioness," the critic of a local journal, speaking, he felt convinced, "in the name of the great majority of the audience," declared the authors of the work to be "fit candidates for a lunatic asylum," and the director, who perpetrated its performance, to have "merited a few years of service on the galleys." If it be of the essence of candour to be outspoken, here, without doubt, we have the genuine article.

CARLSRUHE.—Special operatic performances are announced to be given at the Court Theatre, under Herr Mottl's direction, from September 9 to October 16, among the works to be produced being "Beatrice et Benedict" and "Les Troyens" (both parts) by Berlioz; Wagner's "Die Meistersinger," "Tristan und Isolde," and the "Nibelungen" tetralogy; and a scenic representation of Liszt's "St. Elizabeth."

DRESDEN.—The Royal Conservatorium, one of the most flourishing of the numerous similar institutions in Germany, has recently published its forty-second annual report. According to this, the number of pupils during the past academical year was 1,034 of various nationalities, including seventy-four British, thirty-two Americans, and twenty-one Russians. Some sixty performances, operatic, dramatic, and purely musical, in which both professors and pupils took part, were given during the year. An interesting historical essay from the pen of Herr C. H. Döring, respecting the "Invention of the Hammer-Klavir," is appended to this altogether most carefully compiled report.—Fräulein Therese Malten, the gifted vocalist and interpreter of Wagnerian heroines, was last month the recipient of numerous congratulations and substantial tokens of esteem on the occasion of the twenty-fifth anniversary of her membership of the Royal Opera.

FLORENCE.—The Baron Franchetti, according to Italian journals, is now engaged upon an opera entitled "Germania," having for its subject the German wars of liberation against Napoleon I., and introducing some of the leading statesmen and generals of the period. It will probably be first brought out at the Royal Opera, Berlin. Field Marshal "Forwards," in the character of an operatic hero, should prove a distinct revelation to Berlin audiences.

KÖNIGSBERG.—Professor C. H. Cornhill, of the theological faculty at the University, is the poet-composer of an opera entitled "Saul," which will be brought out during next season at the Hamburg Stadt-Theater.

LEIPZIG.—Dr. Hugo Riemann, the well-known musical author and lexicographer, was able last month to look back upon twenty-five years of ceaseless activity in the cause of musical art. The *Weekblad voor Muziek*, of Amsterdam, devotes an entire double number to a series of articles on his reformatory efforts in the field of musical science. The eminent theorist has just completed his forty-ninth year.—A new three-act opera by Herr Waldemar von Bausnern, entitled "Albrecht Dürer in Venice," has just been published by Messrs. Breitkopf and Härtel, and will probably be first brought out at the Dresden Opera.—The composer Theodore Gouvy, whose death in this city was announced recently, has bequeathed the sum of 10,000 marks to the Royal Academy of Arts of Berlin, the interest on which is to be applied annually in aid of some deserving musician in poor circumstances.

LIÈGE.—M. Ovide Musin has been appointed to the violin professorship at the Conservatoire, lately vacated by M. César Thompson. M. Musin has only recently established an academy for violin playing at New York, which he will be permitted to continue to personally conduct during six months of the year.

MILAN.—It is now definitely announced that satisfactory arrangements as to its financial status having at length been made, the historical theatre, Della Scala, will re-open its doors, on December 26, with a performance of "Die Meistersinger." The season, which bids fair to be a brilliant one, will include representations of Verdi's "Otello," with Signor Tamagno in the leading part, Meyerbeer's "Les Huguenots," and Signor Mascagni's "Iris."

MUNICH.—Herr Richard Strauss is said to be engaged upon an important symphonic work in four movements, to be entitled "Heroic Life" ("Heldenleben"), which is to be produced at one of the Museum concerts, in Frankfurt-on-Main, next season.—An amusing incident recently occurred at a performance of "Die Zauberflöte" at the Royal Theatre. Just previous to the performance an important personage—to wit, the prompter—had suddenly become ill, for the first time during his long occupancy of the post, and there was no substitute. Greatly distressed, the stage-manager hurried to inform the Intendant-General, who was already seated in his box, of the unheard of *contretemps*. The work, he admitted, ought to be familiar enough to the singers, but the very absence of the kindly *souffleur* might . . . Herr von Possart at once rose to the occasion. Quitting his comfortable seat and exchanging it for the somewhat more cramped accommodation provided for the prompter, he proceeded to assume the duties of his invalid "colleague"; a proceeding in which his well-known elocutionary powers stood him in excellent stead. It is said, however, that the artists were considerably startled on seeing their all-powerful director in such an unwonted situation, and that, but for the pleasant smile on his face, there might have been some worse mishaps even than those hinted at by the worthy stage manager.

PESARO.—Considerable success was achieved by the performance, on the 2nd ult., of an opera, "Lisette," by Signor Nini-Bellucci, a pupil of Mascagni.

VENICE.—The production, on July 27, at the Fenice Theatre, of a new oratorio, "The Resurrection of Lazarus," by the Abbé Lorenzo Perosi, who conducted, created an enthusiasm almost unheard of in connection with a work of this description, the audience redemanding seven numbers and almost overwhelming the composer with their plaudits. This is the third important sacred composition, all equally successful, by Signor Perosi, who is quite a young man, and of whom, at all events, it cannot be said that he is no prophet in his own country.

VERVIERS.—The monument erected to Vieuxtemps in this, the great violinist's native town, is to be unveiled on the 25th inst., when a musical festival will be held in connection with the event. The interesting and attractive programme includes a grand concert at the Municipal Theatre, in which the three eminent violinists, MM. Ysaye, César Thompson, and Marseik, as well as Madame Héglon, of the Paris Opéra, will take part; also a choral concert by members of leading Belgian choirs, and the performance of a hymn composed by Vieuxtemps, with words adapted for this special occasion.

VIENNA.—Amongst the novelties shortly to be brought out at the Imperial Opera are "Donna Diana," by Reznicek (already successfully produced at Carlsruhe), and the new opera by Goldmark, "Die Kriegergefangene," which is being most carefully rehearsed by Herr Mahler, and the performance of which is looked forward to with eager interest by the numerous admirers of the composer.

OBITUARY.

JOSEPH ROBINSON.

THE veteran JOSEPH ROBINSON has not lived long to enjoy his Civil List pension, to which we referred in our last number. He passed away, full of years and honour, at Dublin, his native city, on the 23rd ult. The youngest of four musical brothers, who subsequently formed an admirable vocal quartet, Joseph Robinson was born August 16, 1816. He became a chorister of St. Patrick's Cathedral at the age of eight. When his voice broke he succeeded his brother John as organist of Sandford Church. As a lad of seventeen he was taken to Paris and heard "Robert le

Diable" in the original cast. In the following year (1834) he was present at the Royal Musical Festival held at Westminster Abbey. This visit to London fired him with an enthusiasm to become a conductor, and on his return to Dublin he founded the Antient Concerts there—in fact, the Society held its first meetings in the house of the young conductor, who was then under twenty years of age. Many standard works gained early performances—and they were exceptionally beautiful performances—under Mr. Robinson's skilful conductorship. It was at the request of Mr. Robinson that Mendelssohn orchestrated his "Hear my Prayer." Meeting the composer at the band rehearsals—held at the Hanover Square Rooms—for the production of "Elijah" at Birmingham in 1846, Robinson asked Mendelssohn to score this favourite work. Mendelssohn was pleased with the suggestion, and in carrying it out it is understood that he adapted himself to Mr. Robinson's orchestra in Dublin—hence the scoring for "small orchestra." In sending the manuscript to his London publisher, Mendelssohn wrote (in English): "I send to-day an orchestra-score of my Hymn, which I hope will reconcile you to the trouble you had for my and my alterations sake." The first performance of "Hear my Prayer," in its orchestral form, took place at the Antient Concert, Dublin, December 21, 1848.

In 1837 Mr. Robinson commenced his ten years' conductorship of the University Choral Society, at which Mendelssohn's "Antigone" was performed for the first time out of Germany. In 1876, after the cessation of the Antient Concerts, Mr. Robinson founded the Dublin Musical Society, which for many years he conducted with extraordinary ability. The Society produced great choral works and was the means of "steadily educating the public to a higher tone." For twenty years (1856-76) he was one of the professors at the Irish Academy of Music, where he did excellent work. But it was as a conductor that Mr. Robinson showed his greatest strength. He revelled in choral music, and had the rare gift of being able to electrify his singers with his own fiery enthusiasm.

Mr. Robinson was a very modest man. Twice he declined the offer of being made a Doctor in Music, preferring, as he said, to remain "Joe Robinson." When he was presented with an address and a purse of 100 sovereigns by the Dublin Musical Society, the gold was returned by him with warm expressions of gratitude, and with the following characteristic words: "While I think a professional man should expect his fair remuneration, yet his chief object may be something higher and nobler—the advancement of art in his native city." The memory of the old musician, who has just entered into his rest at the age of eighty-two, will long be treasured by those who came under the influence of his genial personality and sterling musicianship.

THE death occurred, on July 19, at Simferopol, in the Crimea, of Professor YURIJ VON ARNOLD, an esteemed musical author and composer. Born at St. Petersburg in 1811, of German parents, he was the intimate friend of Anton Rubinstein, whose efforts in raising the musical status in Russia he greatly aided by his theoretical and educational writings. Amongst these may be instanced his "Theory of Musical Composition," which has run through several editions, and "The Aesthetic Laws of Musical Science," which is looked upon as the standard work on the subject by Russian musicians. At one time editor of the Leipzig *Allgemeine Zeitschrift für Musik* and secretary to the Deutsche Musik Verein, he accepted a professorship of musical history and theory at the Moscow University in 1871, a post which he held until his death, at the advanced age of eighty-seven.

EMIL HARTMANN, the gifted son of the veteran composer, died at Copenhagen, on July 19, at the age of sixty-two. Emil Hartmann, the younger, was a pupil of Mendelssohn at the Leipzig Conservatorium, and some of his numerous compositions have been performed in this country, but are best known and appreciated in Germany as well as in his native country. They include several symphonies, the popular overture, "Nordische Heerfahrt," and an opera, "Runenzauber," successfully produced at the Dresden Hof-Theater and elsewhere.

We have also to record the following deaths:—

On July 16, at Allentown (U.S.), WILLIAM SCHUBERT, a relative of the great composer, and himself a highly esteemed musician, aged eighty-three.

On July 20, at Mystic (U.S.), WILLIAM BREWSTER, organist, aged fifty-four.

CORRESPONDENCE.

AN APPEAL FOR HELP.

CORPUS CHRISTI COLLEGE (CAMBRIDGE) MISSION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The above Mission has been working some eleven years in the Old Kent Road, and, amongst other agencies, we hold every Saturday evening an Entertainment for the people, in connection with our temperance work.

One of our great difficulties has been to find performers; but through the agency of the public Press we have, during the last two years, found many friends who were willing to help us. Would you kindly through your columns invite the assistance of any of your musical readers who might be able and willing to help us, either by providing a concert for one evening or by singing or playing themselves? Our mission room will hold about 500 people and is situated in the Canterbury Road, about five minutes' walk from the Old Kent Road Station of the L.B.S.C. Railway.

Our Secretary, Mr. A. F. Penfold, 73, Canterbury Road, Old Kent Road, will be pleased to give any further particulars, and to him all communications should be addressed.—Yours truly,

W. W. HOUGH.

[We cordially commend this appeal to our readers, especially to choirmasters. Such benevolent work has been proved to be highly beneficial, not only to those who come under its elevating influences, but in no less a degree to those who take part, whether collectively as a choir or as individuals. There should be many responses to this request for practical help in so good a cause.—Ed., M.T.]

BRISTOL MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention having been called to a mis-statement from my pen in the July number of *THE MUSICAL TIMES*, and afterwards quoted in the *Bristol Times and Mirror*, to the effect that the Bristol Festival Choir had not been re-formed at the time of writing, I have to say that it arose through a mutual misunderstanding on the part of Mr. Riseley and myself. The Bristol Festival Choir and the Bristol contingent of the Gloucester Festival Choir were the subjects of conversation; and, from an observation Mr. Riseley made, I was led to believe that the Bristol Festival Choir had not been re-formed, whereas he must have meant that the Bristol section of the Gloucester Festival Choir had not been formed for the coming Gloucester Festival.

Naturally I exceedingly regret the unfortunate error, and trust it has had no prejudicial effect, particularly as I am anxious that the Festival should continue, and desire to do what I can to help it forward and secure its success. I may add that the guarantee fund was £400 short of the minimum at the date of this letter. I hope the required sum may be forthcoming by October 1, to which date the limit of time is extended.—Yours truly,

YOUR OWN CORRESPONDENT.

Bristol, August 19, 1898.

LEEDS MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In view of statements frequently made, it may interest your readers to know that full rehearsals, with principals, chorus, and band, have always occupied two days at the Leeds Festivals. Up to and including 1892, these took place on the Monday and Tuesday preceding the festivals, which begin on Wednesdays. In 1895, "regardless of expense," we brought down from London the principal vocalists and the full orchestra on Friday night preceding the Festival week. A rehearsal was held

on Saturday and another on Monday. Tuesday was a rest day, at least for the hard worked chorus. The advantage of this being great, the same course will be adopted for the coming Festival.

The demand for first-seat tickets has been quite unprecedented, inasmuch that no second seat tickets have been issued for any concert, except Saturday night. This extended accommodation is explained by the fact that the five guinea serial ticket does not include Saturday night.—Yours truly,

FRED. R. SPARK,

Hon. Sec., Leeds Musical Festival.

Leeds, August 22, 1898.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHIGWELL.—On Speech Day, July 28, the "Medea" of Euripides was presented to a very distinguished company by the boys of the Grammar School. Mr. Henry Riding composed incidental music for the occasion.

LOWESTOFT.—Mr. H. D. Flowers, organist of the Parish Church, took advantage of the presence in the town of Mr. Henry Such (violinist), Mr. Percy Such (violinist), and Mr. E. Glossop Such (vocalist) to give two excellent concerts, one in the afternoon and the other in the evening, in the Public Hall, on the 16th ult. The programmes were of a distinctly high order and their execution gave the greatest satisfaction. It is not often that Beethoven's Trios and Mendelssohn's Violin Concerto find places in the programmes of seaside concerts during the month of August; all the more gratifying, therefore, to record the fact and to commend the skilful interpretation which these classical works received on this occasion. Mr. H. D. Flowers presided at the pianoforte, and Mr. E. Glossop Such also contributed two recitations with much acceptance.

MANCHESTER.—Dr. Horton Allison's Concerto in D, for pianoforte and orchestra, was most successfully performed at the orchestral concert given by the Manchester School of Music, at the Concert Hall in the Royal Botanical Gardens, on July 23. Dr. Allison's playing of the pianoforte part of his concerto was very much applauded, and the performance of his work was ably conducted by Mr. Albert Cross and artistically led by Mr. Walter Evelyn.

RHYL.—Mr. C. Sydney Vinning, organist of St. Thomas's Church, has been giving organ recitals each Sunday evening after the service during the season. The sonatas of Mendelssohn and Guilman were the principal works performed, and these have been interspersed with other works by Bach, Dubois, and Lemmens.

VICTORIA (BRITISH COLUMBIA).—The first concert of the Victoria Philharmonic Society took place at the Institute Hall, on July 14, with gratifying success. The band consisted of thirty-one performers, of whom seven were ladies, including one lady cornet player. The vocalists were Mrs. W. E. Green, Mrs. Janion, and Mr. Henry Moxon, and Mr. E. A. Powell played the *Andante* from Mendelssohn's Violin Concerto. In course of time, no doubt, this newly established orchestra will more than justify its formation, judging from the excellent account it gave of itself at the initial concert. May every success attend its efforts, including those of the able conductor, Mr. F. Victor Austin. Miss Christie and Mr. E. H. Russell were efficient accompanists.

ORGAN APPOINTMENTS.—Mr. G. Herbert Parker, Organist and Choirmaster to Barnet Congregational Church.—Mr. J. W. Bailey, Organist and Choirmaster to Walsall Road Wesleyan Chapel, Willenhall.—Mr. Arthur Sample, City Organist, York.—Mr. A. Eaglefield Hull, Organist and Choirmaster to the Parish Church, Bishop's Stortford.—Mr. Harry W. Tupper, Organist and Choirmaster to the Parish Church, Burton-on-Trent.

CHOIR APPOINTMENT.—Mr. Harold Dixon, Alto, to St. Olave's, Woodberry Down.

FOUR-PART SONG.

Words from an "Elizabethan Song-Book."

Composed by C. HUBERT H. PARRY.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro. ♩ = 140.

SOPRANO.
Phil - lis, a herd maid dain - ty, Who hath no peer . . for

ALTO.
Phil - lis, a herd maid dain - ty, Who hath no peer . . for

TENOR.
Phil - lis, a herd maid dain - ty, Who hath no peer for

BASS.
Phil - lis, a herd maid dain - ty, Who hath no peer for

PIANO.
Allegro. ♩ = 140.
f p f

beau - ty, By Thyr-sis was re-quest - ed To hear the wrongs wherewith, where -

beau - ty, By Thyr-sis was re - quest - ed To hear the wrongs where -

beau - - ty, By Thyr-sis was re-quest - ed To hear the wrongs wherewith, where -

beau - - ty, By Thyr-sis was re-quest - ed To hear the wrongs wherewith, where -

p *cres.*

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The Musical Times, No. 667.

(1)

- with his heart was wrest - ed, But she Di - an - a serv - ed, but

- with his heart was wrest - ed, But she Di - an - a serv - ed, but

- with his heart was wrest - ed, But she Di - an - a serv - ed, but

- with his heart was wrest - ed, But she Di - an - a serv - ed, but

she . . Di - an - a serv - ed, And would not hear, and would not hear, and

she . . Di - an - a serv - ed, And would not hear, . . and would not hear, . . and

she . . Di - an - a serv - ed, And would not hear, and would not hear, and

she . . Di - an - a serv - ed, And would not hear, and would not hear, and

would not hear how love poor lov - ers sterv - ed, how love poor lov - ers sterv - ed.

would not hear how love poor lov - ers sterv - ed, how love poor lov - ers sterv - ed.

would not hear how love poor lov - ers sterv - ed, how love poor lov - ers sterv - ed.

would not hear how love poor lov - ers sterv - ed, how love poor lov - ers sterv - ed.

a tempo. p Phil - lis more white than li - lies, *mf* More fair .. than A - ma - ril - lis, *p* More

a tempo. p Phil - lis more white than li - lies, *mf* More fair than A - ma - ril - lis, *p* More

a tempo. p Phil - lis more white than li - lies, *mf* More fair than A - ma - ril - lis, *p* More

a tempo. p Phil - lis more white than li - lies, *mf* More fair than A - ma - ril - lis, *p* More

f a tempo. p

cres. cold than crys-tal foun - tain, More hard than craggy rock, *cres.* than crag - gy rock, or

cres. cold than crys-tal foun - tain, More hard *cres.* than crag-gy rock, than crag - gy rock, or

cres. cold than crystal foun - tain, More hard *cres.* than crag - gy rock, or sto - ny,

cres. cold than crystal foun - tain, More hard than craggy rock, *cres.* than crag - gy rock, or

ff sto - ny moun-tain, *ff* O ti - ger fierce and spite - ful, *ff* O ti - ger fierce and

ff sto - ny moun-tain, *ff* O ti - ger fierce and spite - ful, *ff* O ti - ger fierce and

ff sto - ny moun-tain, *ff* O ti - ger fierce and spite - ful, *ff* O ti - ger fierce and

ff sto - ny moun-tain, *ff* O ti - ger fierce and spite - ful, *ff* O ti - ger fierce and

spite - ful, Why hatest thou love, why hatest thou love, sith love is so de .

spite - ful, Why hatest thou love, . . why hatest thou love, . . sith love is so de .

spite - ful, Why hatest thou love, why hatest thou love, sith love is so de .

spite - ful, Why hatest thou love, why hatest thou love, sith love is so de .

. light - ful, sith love is so . . de - light - ful.

. light - ful, sith love is so . . de - light - ful.

. light - ful, de - light - ful, sith love is so . . de - light - ful.

. light - ful, sith love is so de - light - ful.

ANSWERS TO CORRESPONDENTS.

PERPLEXED.—It is the old, old story. The teaching of time in music is not a matter of saying 1, 2, 3, 4; or, 1 and, 2 and, 3 and. Rhythm, rhythm, rhythm, well rubbed in, is the only cure for the defect to which you refer. Unfortunately this is often lamentably neglected in the early teaching of young children, who are instructed in time as if it were a branch of arithmetic. Try and get your pupil to feel the pulsation of the beats—their regularly recurring throb, and then explain their various sub-divisions; or, rather, get her to cut up the beats, so to speak, herself, into halves, quarters, &c. Never allow her to stop counting at the end of a bar, but always to go on to the rhythmic point—the first beat of the bar. The matter of notation should be applied after the rhythmic sub-divisions have been acquired.

HARDWING.—We fear that there are not any more comprehensive editions of Schubert's songs with English words other than those you name. In Schubert's songs words and music are so inseparable that a translation, however well done, is a poor substitute for the original German text. But there is no reason why you should not get an English translation made of any particular song or songs, if the German pronunciation is an obstacle. The best German edition is that of Dr. Max Friedländer, published by Peters, in seven volumes and a supplementary volume.

CHORISTER.—We cannot tell you how many choristers have become organists of their own cathedrals, but the following names occur to us: Dr. Maurice Greene and Sir John Stainer, St. Paul's Cathedral; Dr. Longhurst, now honorary organist of Canterbury Cathedral; the late C. W. Lavington and William Done, of Wells and Worcester Cathedrals respectively; Mr. George Riseley, the present organist of Bristol Cathedral, and Mr. A. Herbert Brewer, of Gloucester. These names should act as a stimulus to you in your worthy ambition.

LIGHT (Copenhagen).—Both the passages you quote are examples of auxiliary notes. In the Brahms extract the main harmony is the common chord of G, followed by that of C, and the F sharp is, therefore, an auxiliary note. In that by Stanford the context is a six-four chord on C, the E in this case being the auxiliary, or, what is perhaps a better term, the ornamental note of the chord.

CHOIRMASTER.—Try the tune in unison when sung to a children's hymn. You will find that it will go much brighter and more easily, especially as the harmonies are not very vocal and decidedly awkward to a voluntary choir. Many children's hymns can be much more effectively sung by being treated in this way.

MASTER B. F. B. (Melbourne).—We are much obliged for your suggestion, which shall have our careful attention. We are glad that you find that particular information useful and that you look forward to receiving THE MUSICAL TIMES month by month.

J. B.—It is quite possible that you might get a short lyric set by "a good man"; but we are unable to tell you the probable fee that he would require, or even "a rough approximation."

ENQUIRER.—Sterndale Bennett's Toccata in C minor (Op. 38) is in sonata form. The second subject in E flat (bar 11) returns in due course at bar 51, but in A flat, and not in the key of the tonic.

G. W. H.—We do not know of a book on the subject of the training of the male alto voice. The best plan would be to take some personal lessons from an expert teacher.

PIANIST.—You will find information in regard to the cost of a harp in our issue of June, p. 414. If we can further help you, please let us know.

* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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CRADLE SONG—"Come, my baby, come away."

CHORUS—"Oh, ho! for the winds that blow."

BALLAD—"A mermaid dwelt in days of old."

TRIO—"The twilight grey is falling."

SONG—"O manly hearts that brave the sea."

CHORUS—"Dark and darker grows the night."

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He called them away from our worship below;
But not till His love, at the Font and the Altar,
Had girt them with grace for the way they should go.

These stones that have echoed their praises are holy,
And dear is the ground where their feet have once trod;
Yet here they confessed they were strangers and pilgrims,
And still they were seeking the City of God.

Sing praise, then, for all who here sought and here found Him,
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Borne on the wind of the Spirit we hear,
It is the sound of the conquerors' strain
Borne from the Mountain to us on the plain.

Lift up your hearts, Men of patience and care;
Pray, for that Song is the end of your prayer;
Search, Men of knowledge, till knowledge is crowned,
You, who are seeking, They call who have found.

Lift up your hearts, Men of sorrows and fears,
Rest after travail comes, joy after tears,
Hark, for They call you whose strife was the same:
"Overcome, Brothers, as we overcame."

Lift up your hearts, ye who fight on alone,
Wounded and weaken'd, but not overthrown;
Lift up your hearts, though you saw, in his pride,
Death strike your dearest ones down at your side.

Death cannot hold them. Their souls are in peace,
Where, in the Hand of God, all troubles cease;
Lift up your hearts then and follow them Home,
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 6. Postlude .. Josiah Booth
 7. Jubilant March .. W. John Reynolds

BOOK 13.*

1. Andante Tranquillo .. E. J. Hopkins
2. Entre-Acte (No. 2), from "Rosamunde" .. Schubert
3. Adagio, from the Overture to the "Occasional" Oratorio .. Handel
4. Meditation .. W. G. Ross
5. Adagio .. Adolph Hesse
6. Marche Solennelle .. Thomas Adams
7. Offertoire (Op. 77, No. 1) .. Alexandre Guilmant
8. Andante .. Oliver O. Brooksbank

BOOK 14.*

1. Cantilène Religieuse .. Th. Dubois
2. March, from the Overture to the "Occasional" Oratorio .. Handel
3. Lieder ohne Worte, No. 9 .. Mendelssohn
4. Andante Religioso .. G. J. Elvey
5. Interlude .. A. Herbert Brewer
6. Diapason Movement .. C. Lee Williams
7. Andante .. Edward F. Rimbault
8. Vesper Melody .. Thomas Adams

BOOK 15.*

1. Minuetto (Op. 77, No. 4) .. Alexandre Guilmant
2. Andante con moto, from Symphony in C .. Schubert
3. Elegy .. S. Coleridge-Taylor
4. A Village Chorus .. W. Griffiths
5. Andante Religioso .. W. G. Ross
6. A Dream .. W. A. Montgomery
7. Lieder ohne Worte, No. 22 .. Mendelssohn

BOOK 16.*

1. Arietta .. S. Coleridge-Taylor
2. Minuetto, from Sonata IV., for Two Violins and Cello .. Handel
3. Lieder ohne Worte, No. 48 .. Mendelssohn
4. Prelude .. Th. Dubois
5. Short Fantasia on the Hymn Tune "Abridge" .. Thomas Adams
6. Allegro pomposo .. John E. West
7. Cantabile .. E. H. Fellowes

To be continued.

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AND

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The Challenge of Thor

(King Olaf)

E. ELGAR.

BACH'S GOD SO LOVED.

No.	Pence.
749	That God doth love the world ... 3

BACH'S PASSION (ST. MATTHEW).

360	Come, ye daughters ... 3
361	I would beside my Lord ... 3
362	My Saviour Jesus ... 3
363	Have lightning and thunders ... 3
364	O man, thy heavy sigh lament ... 3
365	Alas! now is my Saviour gone ... 2
366	Now doth the Lord ... 1
367	In tears of grief ... 1½

353	I wrestle and pray (Motet) ... 4
354	Be not afraid (Motet) ... 6
355	Blessing, glory, and wisdom ... 6

BACH'S PASSION (ST. JOHN).

531	Lord, our Redeemer ... 3
532	Let us not divide ... 2
533	Beloved Saviour ... 2
534	Rest here in peace ... 3
535	Lord Jesus, Thy dear angel send ... 1½
536	If this man ... 1½

BACH'S CHRISTMAS ORATORIO.

537	Christians, be joyful ... 3
538	Glory to God ... 2
539	Hear, King of angels ... 1½
540	Come and thank Him ... 3
541	Glory be to God Almighty ... 3
542	Lord, when our haughty foes ... 3
543	Now vengeance hath been taken ... 1½

BACH'S MY SPIRIT WAS IN HEAVINESS.

696	The Lamb that was slain for us ... 3
-----	--------------------------------------

BACH'S MASS IN B MINOR.

718	Sanctus ... 4
719	Crucifixus and Et Resurrexit ... 4

BARNBY'S 97TH PSALM.

748	Gloria Patri, March and Chorus ... 6
-----	--------------------------------------

BARNBY'S REBEKAH.

626	Lo! day's golden glory ... 4
627	Who shall be fleetest ... 1½
628	Fear or doubting ... 3
629	Protect them, Almighty ... 3

BARNETT'S THE ANCIENT MARINER.

753	Around, around ... 4
754	What loud uproar ... 6

BENEDICT'S ST. PETER.

610	They that go down to the sea ... 4
611	The Lord will not turn His face ... 3
612	The Lord be a lamp ... 1½
613	It is a spirit ... 1½
614	Who would not fear Thee ... 1½
615	We have a law ... 6
616	This man was also with Him ... 1½

BETHOVEN'S ENGEDI.

195	O praise Him, all ye nations ... 3
196	Hallelujah ... 3
197	Where is he ... 3

BETHOVEN'S MASS IN C.

190	Kyrie—When I call upon Thee ... 1½
191	Gloria—Praise the Lord ... 4
192	Qui tollis—Give ear ... 4
193	Quoniam—Thou alone art holy ... 4
194	Credo—Glory and great worship ... 4
195	Et incarnatus—O Lord, give ear ... 4
196	Et resurrexisti—Be Thou exalted ... 4
197	Et vitam—O praise ye the Lord ... 4
198	Sanctus—Holy, Holy ... 4
199	Benedictus—He is blessed ... 4
200	Agnus Dei—Hear my crying ... 2
201	Dona nobis—Blessed be the Lord ... 2

BETHOVEN.

690	A calm sea and a prosperous voyage ... 4
691	Meek, as thou livest, hast thou departed (an Elegy) ... 2

BEETHOVEN'S

No.	Pence.
366	Daughter of high-throned Jove ... 1½
367	When thou didst frown ... 3
368	Twine ye the garlands ... 3
369	Susceptible hearts ... 2
370	Deign, great Apollo ... 3
371	Hail, mighty master, hail ... 3

BEETHOVEN'S MASS IN D.

344	Kyrie eleison ... 4
345	Gloria in Excelsis ... 1s.
346	Credo ... 1s.
347	Sanctus and Benedictus ... 6
348	Agnus Dei ... 8

BENNETT'S MAY QUEEN.

666	Wake with a smile ... 4
667	With a laugh as we go round ... 4
668	Hark! their notes the hautboys swell ... 3
669	Ill-fated boy, begone ... 3

BENNETT'S WOMAN OF SAMARIA.

God is a Spirit ... 6
Abide with me ... 6

CHERUBINI'S REQUIEM.

331	Introit—Requiem eternam—Give unto the pure in heart ... 2
557	Graduale—Requiem eternam—Give unto the humble ... 1½
332	Dies Irae—Day of vengeance ... 6
333	Domine Jesu—Lord Jesus Christ ... 8
334	Sanctus—Holy, Holy ... 1½
335	Pie Jesu—God of mercy ... 1
336	Agnus Dei—Lord Almighty ... 3

CHERUBINI'S MASS IN C, No. 4.

759	Praise Jehovah, all ye nations ... 4
-----	--------------------------------------

CHERUBINI'S MASS IN D MINOR.

719	Agnus Dei ... 4
-----	-----------------

H. COWARD'S

STORY OF BETHANY.

764	Behold, how good a thing it is ... 4
747	Chorus and Dances of Reapers and Gleaners ... 8

COWEN'S SLEEPING BEAUTY.

722	At dawn of day ... 6
-----	----------------------

COWEN'S SONG OF THANKSGIVING.

761	Except the Lord build the house ... 1½
-----	--

COWEN'S ST. JOHN'S EVE.

770	Now joy shall be in cottage poor ... 4
-----	--

CROTCH'S PALESTINE.

680	Rest of thy sons ... 2
681	O happy once ... 2
682	O feeble boast ... 3
683	Hence all his might ... 2
684	In frantic converse ... 3
685	Then the harp awoke ... 3
686	Nor vain their hope ... 3
687	Lo! star-led chiefs ... 2
688	Daughter of Sion ... 1½
689	He comes! ... 2
690	Be peace on earth ... 2
691	Then on your tops ... 2
692	Hosanna! ... 2
693	Worthy the Lamb, and Hallelujah! ... 3

DVOŘÁK'S LUDMILA.

773	Blossoms, born of teeming Springtime ... 4
774	Now all gives way together ... 4

DVOŘÁK'S STABAT MATER.

750	Fac me vere tecum flere ... 3
-----	-------------------------------

ELGAR'S

BANNER OF ST. GEORGE.

775	It comes from the misty ages ... 4
-----	------------------------------------

ELGAR'S KING OLAF.

774	The challenge of Thor ... 4
-----	-----------------------------

FARMER'S MASS IN B.

568	Kyrie eleison—Lord, have mercy ... 3
569	Gloria in Excelsis—Glory be to God ... 6
570	Credo—I believe in one God ... 8
571	Sanctus—Holy, Holy, Holy ... 2
572	Benedictus—Blessed is He ... 3
573	Agnus Dei and Dona nobis ... 4
574	O Lamb of God—Grant us Thy peace ... 4

GADE'S CHRISTMAS EVE.

No.	Pence.
710	Behold, a star appeareth ... 4

GADE'S THE ERL-KING'S DAUGHTER.

647	At eve, Sir Olaf reined ... 2
648	The sun now mounts ... 1½

GADE'S ZION.

649	Hear, O my flock ... 2
650	The departure from Egypt ... 3
651	The Lord hath in Egypt ... 3
652	The captivity in Babylon ... 6
653	But then his flock forsook ... 2
654	Prophecy of the New Jerusalem ... 6
655	Yet merciful and tender is the Lord ... 6

GADE'S CRUSADERS.

653	Flame-like the sand-waste glows ... 2
654	Crusader's song (Shine, holy sun) ... 4
655	Father! from a distant land ... 4
656	Silent, creeping so light ... 2
657	The wave sweeps my breast (s.a.) ... 3
658	The welcome sun ... 2
659	Pilgrims' March ... 2
660	His head let each Crusader raise ... 6

GADE'S PSYCHE.

698	In Hellas, a country of sunlight ... 4
699	The birds in playful throng ... 3
700	Thou art mighty, O Eros ... 2

GOUNOD'S

MESSE SOLENNELLE.

561	Kyrie eleison ... 3
562	Gloria in Excelsis ... 4
563	Credo ... 4
564	Sanctus and Benedictus ... 2
565	Agnus Dei ... 2

GOUNOD'S COMMUNION.

564	Kyrie eleison ... 3
565	Gloria in Excelsis ... 4
566	Credo ... 4
567	Sanctus and Benedictus ... 2
568	Agnus Dei ... 2

GOUNOD'S TROISIÈME MESSE

SOLENNELLE (DE PÂQUES).

757	Gloria in excelsis ... 4
-----	--------------------------

GOUNOD'S REDEMPTION.

701	The earth is My possession ... 4
702	O my Vineyard (The Reproaches) ... 3
703	Beside the Cross remaining ... 6
704	For us the Christ is made a Victim ... 6
705	From Thy love as a Father ... 1
706	Unfold, ye portals everlasting ... 6
707	Lovely appear ... 6
708	Hymn of the Apostles ... 1s.
709	Saviour of men (Prophetic Choir) ... 3
710	Ouvrez vos portes éternelles ... 6s.

GOUNOD'S "DEATH AND LIFE."

(MORS ET VITA.)

723	A fearful thing to fall ... 4
724	Rest and peace eternal ... 6
725	From the morning watch ... 4
726	Day of anger, day of mourning ... 6
727	Oh! what shall we then be pleading ... 4
728	Happy are we ... 4
729	Faint and worn ... 4
730	Lord, for anguish hear us moaning ... 6
731	While the wicked are confounded ... 6
732	Day of weeping ... 6
733	O Lord, Jesus Christ ... 6
734	Holy, Holy, Holy ... 4
735	Mighty Saviour ... 4
736	Lamb of God ... 4
737	To God high enthroned ... 4
738	The righteous shall enter ... 4
739	Holy, O Lord God omnipotent ... 4
740	I heard a great voice ... 4
741	And God Almighty then ... 4
742	Lo, all things I make new ... 6

GRAUN'S PASSION.

523	The Lord that wept for sorrow ... 2
524	His spirit is faint ... 2
525	Whom have I, Lord ... 2
526	Sadly bendeth earthward ... 2
527	Christ unto us hath left ... 3
528	To utmost heights of faith ... 2
529	Sing and be joyful ... 2
530	How glorious is the home above ... 2
531	Behold us here ... 2

GRAUN'S TE DEUM.

697	Thou art the King of glory—Tu Rex glorie ... 2
-----	--

THE CHALLENGE OF THOR.

No. 2.

CHORUS.—"I AM THE GOD THOR."

Moderato.

SOPRANO. *p.* I am the God Thor, I am the

ALTO. *p.* I am the God Thor, I am the

TENOR. *p.* I am the God Thor, I am the

BASS. *p.* I am the God Thor, I am the

Moderato.
pp

Sves.

War God, *cres.* I am the Thun *f* - - - der - er!

War God, *cres.* I am the Thun *f* - - - der - er!

War God, *cres.* I am the Thun *f* - - - der - er!

War God, *cres.* I am the Thun *f* - - - der - er!

cres. *sf*

A mf

Here in my North-land, My fast-ness and fort-ress,

mf

Here in my North-land, My fast-ness and fort-ress,

mf

Here in my North-land, My fast-ness and fort-ress,

mf

Here in my North-land, My fast-ness and fort-ress,

A mf

cres. molto. *ffz* \wedge

Reign I for ev - - - er!

cres. molto. *ffz* \wedge

Reign I for ev - - - er!

cres. molto. *ffz* \wedge

Reign I for ev - - - er!

cres. molto. *ffz* \wedge

Reign I for ev - - - er!

cres. molto. *ffz*

B
TENOR. *ff risoluto.*

Here a-mid ice - bergs Rule I the

BASS.
ff risoluto.

Here a-mid ice - bergs Rule . . . I the na - tions,

B

sf *sf* *sf* *sf*

marcato.

na - tions, rule . . . I the na - tions, the na - - .

Here a - mid . . ice - - bergs . . Rule I the na - - -

sf *sf*

pesante.

tions; This is.. my ham-mer, Mi

tions; This is.. my ham-mer, Mi

SOPRANO. *ff*

ALTO.

Gi - ants and sor - cer-ers Can - not with -

Gi - ants and sor - cer-ers Can - not with -

ol - ner the mighty;

ol - ner the might - y;

stand it! And

stand it! And

ff These are my gaunt - lets, Wherewith I wield it,

These are my gaunt - lets, Wherewith I wield it,

with

with

And

-doub-led, When - ev - er I brace it! . . . The
 -doub-led, When - ev - er I brace it! . . . The
 -doub-led, When - ev - er I brace it! . . .
 -doub-led, When - ev - er I brace it! . . .
 3
 dim.

E
 light thou be - hold - est Stream through the
 light thou be - hold - est Stream through the
 E
p stac.
 Sves.

hea - vens In flashes of crim
 hea - vens In flashes of crim - son,
 of crim
 Sves

cres.
- son. Is but my red beard Blown by the night-wind, Af-fright-ing the

cres.
Is but my red beard Blown by the night-wind, Af-fright-ing the na - -

cres.
- son, Is but my red beard Blown by the night-wind, Af-fright-ing the

cres.
Sves sempre.

na - tions !

con forza.
- tions ! The

con forza. ff
na - tions ! Jove is my bro - ther,

con forza. ff
Jove is my bro - ther ; Mine eyes are the light - ning ; Jove is my

ff

con forza. ff

The wheels of my char - iot Roll in the
wheels of my char - iot Roll in the thun - - - - -

Jove is my bro - ther; Mine eyes are the light - - - - -

bro - ther; Mine eyes are the light - ning; The

rf

Sva.

Ped. * *Ped.* * *Ped.* *

G *rf*

thun - - - - - der; The blows of my
- der, roll in the thun - - - - - der; The blows of my
- ning; Blows of my ham - mer

wheels of my char - iot Roll in the thun - der; Blows of my

G *rf*

ham - mer Ring in the earth quake!

ham - mer Ring in the earth quake!

Ring, Ring in the earth quake!

ham - mer Ring in the earth quake!

fff *allargando.*

H Molto maestoso.

Force . . rules the world still, Has ruled it, shall rule it;

Force . . rules the world still, Has ruled it, shall rule it; Meek - ness is

Force . . rules the world still, Has ruled it, shall rule it,

Force . . rules the world still, Has ruled it, shall rule it; Meek - ness is

H Molto maestoso.

Sves sempre.

Meek - ness is weak - ness, Strength is tri - umph - ant, O - ver the

weak - ness, Strength is tri - umph - ant, O - ver the

shall . . rule; Strength is tri - umph - ant, O - ver the whole earth

weak - ness, Strength is tri - umph - ant, O - ver the whole earth

Sves. 8247.

whole earth Still is it Thor's Day!

whole earth Still is it Thor's Day!

Still is it Thor's Day, Thor's Day!

Still is it Thor's Day, Thor's Day!

poco rit.

I pp dim.

Thou art a God, too, O Ga-li-le-an!

pp dim.

Thou art a God, too, O Ga-li-le-an!

pp dim.

Thou art a God, too, O Ga-li-le-an!

pp dim.

Thou art a God, too, O Ga-li-le-an!

I pp pp

cres. poco a poco.

And thus sin - gle-hand - ed Un - to the

cres. poco a poco.

And thus sin - gle-hand - ed Un - to the

cres. poco a poco.

And thus sin - gle-hand - ed Un - to the

cres. poco a poco.

And thus sin - gle-hand - ed Un - to the

cres. poco a poco.

And thus sin - gle-hand - ed Un - to the

cres. poco a poco.

And thus sin - gle-hand - ed Un - to the

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

com - bat, Gaunt . . let or Gos - pel, . .

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt-let or Gos - pel, *ff Allargando.*

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt-let or Gos - pel, *ff*

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt-let or Gos - pel, *ff*

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt-let or Gos - pel, *ff*

f pesante. *Ped.* *

Here I de - fy thee! *rit. sf*

Here I de - fy thee! *rit. sf*

Here I de - fy thee! *rit. sf*

Here I de - fy thee! *rit. sf*

rit. sf *Ped.* *Sua bassa.* *

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